THE ILIAD OF HOMER

Translated by Mr. POPE.

VOL. VI.

Qui cupit optatam curſu contingere metam;
Multa tulit fecitque puer. —— Horat.

LONDON.

Printed by T. JOHNSON.
M. DCC. XXI.

BRITISH MUSEUM

THE TWENTY-SECOND BOOK OF THE ILIAD.

The ARGUMENT.

The Death of *Hector*.

THE Trojans *being ſafe within the walls*, Hector *only ſtays to oppoſe* Achilles. Priam *is ſtruck at his approach, and tries to perſuade his Son to re-enter the Town.* Hecuba *joins her entreaties, but in vain.* Hector *conſults within himſelf what meaſures to take; but at the advance of* Achilles, *his reſolution fails him, and he flies;* Achilles *purſues him thrice round the walls of* Troy. *The Gods debate concerning the fate of* Hector; *at length* Minerva *deſcends to the*

aid of Achilles. *She deludes* Hector, *in the ſhape of* Deiphobus, *he ſtands the combat, and is ſlain.* Achilles *drags the dead body at his chariot, in the ſight of* Priam *and* Hecuba. *Their lamentations, tears, and deſpair. Their cries reach the ears of* Andromache, *who, ignorant of this, was retired into the inner part of the Palace: She mounts up to the walls, and beholds her dead Husband. She ſwoons at the ſpectacle. Her exceſs of grief, and lamentation.*

The thirtieth day ſtill continues. The ſcene lies under the walls, and on the battlements of Troy.

THUS to their bulwarks, ſmit with panick fear,
The herded *Ilians* ruſh like driven Deer;
There ſafe, they wipe the briny drops away,
And drown in bowls the labours of the day.
Cloſe to the walls advancing o'er the fields,
Beneath one roof of well-compacted ſhields
March, bending on, the *Greeks* imbodied pow'rs,
Far-ſtretching in the ſhade of *Trojan* tow'rs.
Great *Hector* ſingly ſtay'd; chain'd down by Fate,
There fixt he ſtooſt before the *Scæan* gate;
Still his bold arms determin'd to employ,
The Guardian ſtill of long-defended *Troy*.
Apollo now to tir'd *Achilles* turns;
(The Pow'r confeſt in all his glory burns)
And what (he cries) has *Peleus'* Son in view,
With mortal ſpeed a Godhead to purſue?
For not to thee to know the Gods is giv'n,
Unskill'd to trace the latent marks of heav'n.
What boots thee now, that *Troy* forſook the plain?
Vain thy paſt labour, and thy preſent vain:

Safe

Safe in their walls are now her troops beſtow'd,
While here thy frantick rage attacks a God.
The Chief incens'd----Too partial God of day!
To check my conqueſts in the middle way:
How few in *Ilion* elſe had refuge found?
What gaſping numbers now had bit the ground?
Thou robb'ſt me of a glory juſtly mine,
Pow'rful of Godhead, and of fraud divine:
Mean fame, alas! for one of heav'nly ſtrain,
To cheat a mortal, who repines in vain.
Then to the City, terrible and ſtrong,
With high and haughty ſteps he towr'd along:
So the proud Courſer, victor of the prize,
To the near goal with doubled ardor flies.
Him, as he blazing ſhot acroſs the field,
The careful eyes of *Priam* firſt beheld.
Not half ſo dreadful riſes to the ſight
Thro' the thick gloom of ſome tempeſtuous night
Orion's Dog (the year when autumn weighs)
And o'er the feebler ſtars exerts his rays;
Terrific glory! for his burning breath
Taints the red air with fevers, plagues, and death.
So flam'd his fiery mail. Then wept the Sage;
He ſtrikes his rev'rend head now white with age:
He lifts his wither'd arms; obteſts the skies;
He calls his much lov'd Son with feeble cries;
The Son, reſolv'd *Achilles*' force to dare,
Full at the *Scæan* gates expects the war;
While the ſad Father on the rampart ſtands,
And thus adjures him, with extended hands.
Ah ſtay not, ſtay not! guardleſs and alone;
Hector! my lov'd, my deareſt, braveſt Son!

Methinks already I behold thee ſlain,
And ſtretch'd beneath that Fury of the plain.
Implacable *Achilles!* might'ſt thou be
To all the Gods no dearer than to me!
Thee, Vultures wild ſhould ſcatter round the ſhore,
And bloody Dogs grow fiercer from thy gore.
How many valiant Sons I late enjoy'd,
Valiant in vain! by thy curſt arm deſtroy'd:
Or, worſe than ſlaughter'd, ſold in diſtant Iſles
To ſhameful bondage and unworthy toils.
Two, while I ſpeak, my eyes in vain explore,
Two from one Mother ſprung, my *Polydore*,
And lov'd *Lycaon*, now perhaps no more!
Oh! if in yonder hoſtile camp they live,
What heaps of Gold, what treaſures would I give?
(Their Grandſire's wealth, by right of birth their own
Conſign'd his Daughter with *Lelegia*'s Throne)
But if (which Heav'n forbid) already loſt,
All pale they wander on the *Stygian* coaſt;
What ſorrows then muſt their ſad Mother know,
What anguiſh I? Unutterable woe!
Yet leſs that anguiſh; leſs to her, to me,
Leſs to all *Troy*, if not depriv'd of thee.
Yet ſhun *Achilles!* enter yet the wall,
And ſpare thy ſelf, thy Father, ſpare us all!
Save thy dear life; or if a ſoul ſo brave
Neglect that thought, thy dearer glory ſave.
Pity, while yet I live, theſe ſilver hairs;
While yet thy Father feels the woes he bears,
Yet curſt with ſenſe! a Wretch, whom in his rage
(All trembling on the verge of helpleſs age)

Great

Great *Jove* has plac'd, ſad ſpectacle of pain!
The bitter dregs of Fortune's cup to drain:
To fill with ſcenes of death his cloſing eyes,
And number all his days by miſeries!
My Heroes ſlain, my Bridal bed o'erturn'd,
My Daughters raviſh'd, and my City burn'd;
My bleeding Infants daſh'd againſt the floor;
Theſe I have yet to ſee, perhaps yet more!
Perhaps ev'n I, reſerv'd by angry Fate
The laſt ſad relick of my ruin'd State,
(Dire pomp of ſov'reign wretchedneſs!) muſt fall,
And ſtain the pavement of my regal hall;
Where famiſh'd Dogs, late guardians of my Door,
Shall lick their mangled Maſter's ſpatter'd gore.
Yet for my Sons I thank ye Gods! 'twas well;
Well have they periſh'd, for in fight they fell.
Who dies in youth and vigor, dies the beſt,
Struck thro' with wounds, all honeſt on the breaſt.
But when the Fates, in fulneſs of their rage,
Spurn the hoar head of unreſiſting age,
In duſt the rev'rend lineaments deform,
And pour to dogs the life-blood ſcarcely warm;
This, this is miſery! the laſt, the worſt,
That Man can feel; Man, fated to be curſt!
He ſaid, and acting what no words could ſay,
Rent from his head the ſilver locks away.
With him the mournful Mother bears a part;
Yet all their ſorrows turn not *Hector*'s heart:
The zone unbrac'd, her boſom ſhe diſplay'd;
And thus, faſt-falling the ſalt tears, ſhe ſaid.
Have mercy on me, O my Son! Revere
The words of age; attend a Parent's pray'r!

If ever thee in theſe fond arms I preſt,
Or ſtill'd thy infant clamours at this breaſt;
Ah do not thus our helpleſs years foregoe,
But by our walls ſecur'd, repell the Foe.
Againſt his rage if ſingly thou proceed, [bleed,
Should'ſt thou (but Heav'n avert it!) ſhould'ſt thou
Nor muſt thy corps lye honour'd on the bier,
Nor Spouſe nor Mother grace thee with a tear;
Far from our pious rites, thoſe dear remains
Muſt feaſt the Vultures on the naked plains.
So they, while down their cheeks the torrents roll;
But fix'd remains the purpoſe of his ſoul:
Reſolv'd he ſtands, and with a fiery glance
Expects the Hero's terrible advance.
So roll'd up in his den, the ſwelling Snake
Beholds the Traveller approach the brake;
When fed with noxious herbs his turgid veins
Have gather'd half the poiſons of the plains;
He burns, he ſtiffens with collected ire,
And his red eye-balls glare with living fire.
Beneath a turret, on his ſhield reclin'd,
He ſtood, and queſtion'd thus his mighty mind.
Where lyes my way? To enter in the wall?
Honour and ſhame th'ungen'rous thought recall:
Shall proud *Polydamas* before the gate
Proclaim, his counſels are obey'd too late,
Which, timely follow'd but the former night,
What numbers had been ſav'd by *Hector*'s flight?
That wiſe advice rejected with diſdain,
I feel my folly in my people ſlain.
Methinks my ſuff'ring Country's voice I hear,
But moſt, her worthleſs Sons inſult my ear,

On

On my raſh courage charge the chance of war,
And blame thoſe virtues which they cannot ſhare.
No----If I e'er return, return I muſt
Glorious, my country's terror laid in duſt:
Or if I periſh, let her ſee me fall
In field at leaſt, and fighting for her wall.
And yet ſuppoſe theſe meaſures I forego,
Approach unarm'd, and parly with the foe,
The warrior ſhield, the helm, and lance lay down,
And treat on terms of peace to ſave the Town:
The Wife with-held, the Treaſure ill detain'd,
(Cauſe of the War, and grievance of the land)
With honourable juſtice to reſtore;
And add half *Ilion*'s yet remaning ſtore,
Which *Troy* ſhall, ſworn, produce; that injur'd *Greece*
May ſhare our wealth, and leave our walls in peace.
But why this thought? Unarm'd if I ſhould go,
What hope of mercy from this vengeful Foe?
But woman-like to fall, and fall without a blow.
We greet not here, as Man converſing Man
Met at an oak, or journeying o'er a plain;
No ſeaſon now for calm familiar talk,
Like Youths and Maidens in an evening walk:
War is our buſineſs; but to whom is giv'n
To die or triumph, that determine Heav'n!
Thus pond'ring, like a God the *Greek* drew nigh;
His dreadful plumage nodded from on high;
The *Pelian* jav'lin, in his better hand,
Shot trembling rays that glitter'd o'er the land;
And on his breaſt the beamy ſplendors ſhone
Like *Jove*'s own lightning, or the riſing Sun.

As *Hector* ſees, unuſual terrors riſe,
Struck by ſome God, he fears, recedes, and flies.
He leaves the gates, he leaves the walls behind;
Achilles follows like the winged wind.
Thus at the panting dove a Falcon flies,
(The ſwifteſt racer of the liquid skies)
Juſt when he holds, or thinks he holds his prey,
Obliquely wheeling thro' th'aerial way,
With open beak and ſhrilling cries he ſprings,
And aims his claws, and ſhoots upon his wings:
No leſs fore-right the rapid chace they held,
One urg'd by fury, one by fear impell'd;
Now circling round the walls their courſe maintain,
Where the high Watch-tow'r overlooks the plain;
Now where the fig-trees ſpread their umbrage broad,
(A wider compaſs) ſmoak along the road.
Next by *Scamander*'s double ſource they bound,
Where two fam'd fountains burſt the parted ground;
This hot thro' ſcorching clefts is ſeen to riſe,
With exhalations ſteaming to the skies;
That the green banks in Summer's heat o'er flows,
Like cryſtal clear, and cold as winter-ſnows.
Each guſhing fount a marble ciſtern fills,
Whoſe poliſh'd bed receives the falling rills;
Where *Trojan* Dames, (e're yet alarm'd by *Greece*,)
Waſh'd their fair garments in the days of peace.
By theſe they paſt, one chaſing, one in flight,
(The mighty fled, purſu'd by ſtronger might)
Swift was the courſe; no vulgar prize they play,
No vulgar victim muſt reward the day,
(Such as in races crown the ſpeedy ſtrife)
The prize contended was great *Hector*'s life.

As

As when ſome Hero's fun'rals are decreed
In grateful honour of the mighty dead;
Where high rewards the vig'rous Youth inflame,
(Some golden tripod, or ſome lovely Dame)
The panting Courſers ſwiftly turn the goal,
And with them turns the rais'd Spectator's ſoul.
Thus three times round the *Trojan* wall they fly;
The gazing Gods lean forward from the sky:
To whom, while eager on the chace they look,
The Sire of Mortals and Immortals ſpoke.

Unworthy ſight! The Man, belov'd of Heav'n,
Behold, inglorious round yon' city driv'n!
My heart partakes the gen'rous *Hector*'s pain;
Hector, whoſe zeal whole hecatombs has ſlain,
Whoſe grateful fumes the Gods receiv'd with joy,
From *Ida*'s ſummits, and the tow'rs of *Troy*:
Now ſee him flying! to his fears reſign'd,
And Fate, and fierce *Achilles*, cloſe behind.
Conſult, ye Pow'rs. ('tis worthy your debate)
Whether to ſnatch him from impending fate,
Or let him bear, by ſtern *Pelides* ſlain,
(Good as he is) the lot impos'd on Man.

Then *Pallas* thus: Shall he whoſe vengeance forms
The forky bolt, and blakens Heav'n with ſtorms,
Shall he prolong one *Trojan*'s forfeit breath!
A Man, a Mortal, pre-ordain'd to death!
And will no murmurs fill the Courts above,
No Gods indignant blame their partial *Jove?*

Go then (return'd the Sire) without delay,
Exert thy will: I give the Fates their way.
Swift at the mandate pleas'd *Tritonia* flies,
And ſtoops impetuous from the cleaving skies.

As thro' the foreſt, o'er the vale and lawn;
The well-breath'd Beagle drives the flying Fawn;
In vain he tries the covert of the brakes,
Or deep beneath the trembling thicket ſhakes;
Sure of the vapour in the tainted dews,
The certain Hound his various maze purſues.
Thus ſtep by ſtep, where'er the *Trojan* wheel'd,
There ſwift *Achilles* compaſs'd round the field.
Oft' as to reach the *Dardan* gates he bends,
And hopes th' aſſiſtance of his pitying friends,
(Whoſe ſhow'ring arrows, as he cours'd below,
From the high turrets might oppreſs the Foe.)
So oft' *Achilles* turns him to the plain:
He eyes the City, but he eyes in vain.
As Men in ſlumbers ſeem with ſpeedy pace,
One to purſue, and one to lead the chace,
Their ſinking limbs the fancy'd courſe forſake,
Nor this can fly, nor that can overtake.
No leſs the lab'ring Heroes pant and ſtrain;
While that but flies, and this purſues, in vain.
What God, O Muſe! aſſiſted *Hector*'s force,
With Fate itſelf ſo long to hold the courſe?
Phœbus it was, who, in his lateſt hour,
Endu'd his knees with ſtrength, his nerves with pow'r:
And great *Achilles*, leſt ſome *Greek*'s advance
Should ſnatch the glory from his lifted lance,
Sign'd to the Troops, to yield his Foe the way,
And leave untouch'd the honours of the day.
Jove lifts the golden balances, that ſhow
The fates of mortal Men, and things below:
Here each contending Hero's lot he tries,
And weighs, with equal hand, their deſtinies.

Low-

Low ſinks the ſcale ſurcharg'd with *Hector*'s fate;
Heavy with death it ſinks & hell receives the weight.
Then *Phœbus* left him. Fierce *Minerva* flies
To ſtern *Pelides*, and triumphing, cries.
Oh lov'd of *Jove!* this day our labours ceaſe,
And conqueſt blazes with full beams on *Greece*.
Great *Hector* falls; that *Hector* fam'd ſo far,
Drunk with renown, inſatiable of war,
Falls by thy hand, and mine! Nor force, nor flight
Shall more avail him, nor his God of light.
See, where in vain he ſupplicates above,
Roll'd at the feet of unrelenting *Jove!*
Reſt here: My ſelf will lead the *Trojan* on,
And urge to meet the fate he cannot ſhun.
Her voice divine the Chief with joyful mind
Obey'd; and reſted, on his lance reclin'd.
While like *Deiphobus* the martial Dame
(Her face, her geſture, and her Arms the ſame)
In ſhow an aid, by hapleſs *Hector*'s ſide
Approach'd, and greets him thus with voice bely'd.
Too long, O *Hector!* have I born the fight
Of this diſtreſs, and ſorrow'd in thy flight:
It fits us now a noble ſtand to make,
And here, as Brothers, equal fates partake.
Then he. O Prince! ally'd in blood and fame,
Dearer than all that own a Brother's name;
Of all that *Hecuba* to *Priam* bore, [more!
Long try'd, long lov'd; much lov'd, but honour'd
Since you of all our num'rous Race, alone
Defend my life regardleſs of your own.
Again the Goddeſs. Much my Father's pray'r,
And much my Mother's preſt me to forbear:

My

My Friends embrac'd my knees, adjur'd my ſtay,
But ſtronger Love impell'd, and I obey.
Come then, the glorious conflict let us try,
Let the ſteel ſparkle, and the jav'lin fly:
Or let us ſtretch *Achilles* on the field,
Or to his arm our bloody trophies yield.
Fraudful ſhe ſaid; then ſwiftly march'd before;
The *Dardan* Hero ſhuns his Foe no more.
Sternly they met. The ſilence *Hector* broke;
His dreadful plumage nodded as he ſpoke.
Enough, O Son of *Peleus!* *Troy* has view'd
Her walls thrice circled, and her Chief purſu'd.
But now ſome God within me bids me try
Thine, or my fate: I kill thee, or I die.
Yet on the verge of battel let us ſtay,
And for a moment's ſpace, ſuſpend the day:
Let Heav'ns high Pow'rs be call'd to arbitrate
The juſt conditions of this ſtern debate.
(Eternal witneſſes of all below,
And faithful guardians of the tteaſur'd vow!)
To them I ſwear; if Victor in the ſtrife
Jove by theſe hands ſhall ſhed thy noble life;
No vile diſhonour ſhall thy corſe purſue;
Stript of its Arms alone (the Conqu'rors due)
The reſt to *Greece* uninjur'd I'll reſtore:
Now plight thy mutual oath, I ask no more.
Talk not of oaths (the dreadful Chief replies,
While anger flaſh'd from his diſdainful eyes)
Deteſted as thou art, and ought to be,
Nor oath nor pact *Achilles* plights with thee:
Such pacts, as Lambs and rabid Wolves combine,
Such leagues, as Men and furious Lions join,

To ſuch I call the Gods! One conſtant ſtate
Of laſting rancour and eternal hate:
No thought but rage, and never-ceaſing ſtrife,
Till death extinguiſh rage, and thought, and life.
Rouze then thy forces this important hour;
Collect thy ſoul, and call forth all thy pow'r.
No farther ſubterfuge, no farther chance;
'Tis *Pallas*, *Pallas* gives thee to my lance.
Each *Grecian* Ghoſt by thee depriv'd of breath,
Now hovers round, and calls thee to thy death.
He ſpoke, and lanch'd his jav'lin at the foe;
But *Hector* ſhun'd the meditated blow:
He ſtoop'd, while o'er his head the flying ſpear
Sung innocent, and ſpent its force in air.
Minerva watch'd it falling on the land,
Then drew, and gave to great *Achilles'* hand,
Unſeen of *Hector*, who, elate with joy,
Now ſhakes his lance, and braves the dread of *Troy*.
The life you boaſted to that jav'lin giv'n,
Prince! you have miſt. My fate depends on Heav'n.
To thee (preſumptuous as thou art) unknown,
Or what muſt prove my fortune or thy own.
Boaſting is but an art, our fears to blind,
And with falſe terrors ſink another's mind.
But know, whatever fate I am to try,
By no diſhoneſt wound ſhall *Hector* die;
I ſhall not fall a fugitive at leaſt,
My ſoul ſhall bravely iſſue from my breaſt.
But firſt, try thou my arm; and may this dart
End all my Country's woes, deep buried in thy heart!
The weapon flew, its courſe unerring held,
Unerring, but the heav'nly Shield repell'd

The mortal dart; reſulting with a bound
From off the ringing orb, it ſtruck the ground.
Hector beheld his jav'lin fall in vain,
Nor other lance, nor other hope remain;
He calls *Deïphobus*, demands a ſpear,
In vain, for no *Deïphobus* was there.
All comfortleſs he ſtands: Then, with a ſigh,
'Tis ſo---Heav'n wills it, and my hour is nigh!
I deem'd *Deïphobus* had heard my call,
But he ſecure lyes guarded in the wall.
A God deceiv'd me; *Pallas*, 'twas thy deed.
Death, and black fate approach! 'Tis I muſt bleed.
No refuge, now, no ſuccour from above;
Great *Jove* deſerts me, and the Son of *Jove*,
Propitious once, and kind! Then welcome fate!
'Tis true I periſh, yet I periſh great:
Yet in a mighty deed I ſhall expire,
Let future Ages hear it, and admire!
Fierce, at the word, his weighty ſword he drew
And, all collected, on *Achilles* flew.
So *Jove*'s bold Bird, high-balanc'd in the air,
Stoops from the clouds to truſs the quiv'ring Hare.
Nor leſs *Achilles* his fierce ſoul prepares;
Before his breaſt the flaming Shield he bears,
Refulgent orb! Above his four-fold cone
The gilded horſehair ſparkled in the Sun,
Nodding at ev'ry ſtep: (*Vulcanian* frame!)
And as he mov'd, his figure ſeem'd on flame.
As radiant *Heſper* ſhines with keener light,
Far-beaming o'er the ſilver hoſt of night,
When all the ſtary train emblaze the ſphere:
So ſhone the point of great *Achilles*' ſpear.

In

In his right hand he waves the weapon round,
Eyes the whole man, and meditates the wound;
But the rich mail *Patroclus* lately wore,
Securely cas'd the Warrior's body o'er.
One place at length he ſpies, to let in fate,
Where 'twixt the neck and throat the jointed plate
Gave entrance: thro' that penetrable part
Furious he drove the well-directed dart:
Nor pierc'd the windpipe yet, nor took the Pow'r
Of ſpeech, unhappy! from thy dying hour.
Prone on the field the bleeding warrior lies,
While thus triumphing, ſtern *Achilles* cries.
At laſt is *Hector* ſtretch'd upon the plain,
Who fear'd no vengeance for *Patroclus* ſlain:
Then Prince! you ſhould have fear'd, what now you feel;
Achilles abſent, was *Achilles* ſtill.
Yet a ſhort ſpace the great Avenger ſtay'd,
Then low in duſt thy ſtrength and glory lay'd.
Peaceful he ſleeps, with all our rites adorn'd,
For ever honour'd, and for ever mourn'd:
While caſt to all the rage of hoſtile pow'r,
Thee Birds ſhall mangle, and the Dogs devour.
Then *Hector*, fainting at th'approach of death.
By thy own ſoul! by thoſe who gave thee breath!
By all the ſacred prevalence of pray'r;
Ah, leave me not for *Grecian* Dogs to tear!
The common rites of ſepulture beſtow,
To ſooth a Father's and a Mother's woe;
Let their large gifts procure an urn at leaſt,
And *Hector*'s aſhes in his country reſt.
No, Wretch accurſt! relentleſs he replies,
(Flames, as he ſpoke, ſhot flaſhing from his eyes)

Not

Not thoſe who gave me breath ſhou'd bid me ſpare,
Nor all the ſacred prevalence of pray'r.
Could I my ſelf the bloody banquet join
No---to the Dogs that carcaſe I reſign.
Shou'd *Troy*, to bribe me, bring forth all her ſtore,
And giving thouſands offer thouſands more;
Should *Dardan Priam*, and his weeping Dame
Drain their whole Realm to buy one fun'ral flame;
Their *Hector* on the pile they ſhould not ſee,
Nor rob the Vultures of one limb of thee.
Then thus the Chief his dying accents drew;
Thy rage, implacable! too well I knew;
The Furies that relentleſs breaſt have ſteel'd,
And curs'd thee with a heart that cannot yield.
Yet think, a day will come, when Fate's decree
And angry Gods, ſhall wreak this wrong on thee;
Phœbus and *Paris* ſhall avenge my fate,
And ſtretch thee here, before this *Scæan* gate.
He ceas'd. The Fates ſuppreſt his lab'ring breath,
And his eyes ſtiffen'd at the hand of death;
To the dark realm the ſpirit wings its way,
(The manly body left a load of clay)
And plaintive glides along the dreary coaſt,
A naked, wandring, melancholy Ghoſt!
Achilles, muſing as he roll'd his eyes
O'er the dead Hero, thus (unhear'd) replies.
Die thou the firſt! when *Jove* and Heav'n ordain
I follow thee----He ſaid; and ſtripp'd the ſlain.
Then forcing backward from the gaping wound
The reeking jav'lin, caſt it on the ground.
The thronging *Greeks* behold with wond'ring eyes
His manly beauty, and ſuperiour ſize;

While

While ſome ignobler, the great dead deface
With wounds ungen'rous, or with taunts diſgrace.
"How chang'd that *Hector!* who like *Jove* of late,
"Sent lightning on our Fleets, and ſcatter'd fate?
High o'er the ſlain the great *Achilles* ſtands,
Begirt with Heroes, and ſurrounding bands;
And thus aloud, while all the Hoſt attends.
Princes and Leaders! Countrymen and Friends!
Since now at length the pow'rful will of Heav'n
The dire deſtroyer to our arm has giv'n,
Is not *Troy* fall'n already? Haſte, ye Pow'rs!
See, if already their deſerted tow'rs
Are left unman'd; or if they yet retain
The ſouls of Heroes, their great *Hector* ſlain?
But what is *Troy*, or glory what to me?
Or why reflects my mind on ought but thee
Divine *Patroclus*! Death has ſeal'd his eyes;
Unwept, unhonour'd, uninterr'd he lies!
Can his dear image from my ſoul depart,
Long as the vital ſpirit moves my heart?
If, in the melancoly ſhades below,
The flames of Friends and Lovers ceaſe to glow,
Yet mine ſhall ſacred laſt; mine, undecay'd,
Burn on thro' death, and animate my Shade.
Meanwhile ye Sons of *Greece!* in triumph bring
The corps of *Hector*, and your *Paans* ſing.
Be this the ſong, ſlow-moving tow'rd the ſhore;
"*Hector* is dead, and *Ilion* is no more.
Then his fell Soul a thought of vengeance bred,
(Unworthy of himſelf, and of the dead)
The nervous ancles bor'd, his feet he bound
With thongs inſerted thro' the double wound;

These fix'd up high behind the rolling wain,
His graceful head was trail'd along the plain.
Proud on his Car th'insulting Victor stood,
And bore aloft his arms, distilling blood.
He smites the Steeds; the rapid Chariot flies;
The sudden clouds of circling dust arise.
Now lost is all that formidable air;
The face divine, and long-descending hair
Purple the ground, and streak the sable sand;
Deform'd, dishonour'd, in his native land!
Giv'n to the rage of an insulting throng!
And, in his Parent's sight, now dragg'd along!
The Mother first beheld with sad survey;
She rent her tresses, venerably grey,
And cast, far off, the regal veils away.
With piercing shrieks his bitter fate she moans,
While the sad Father answers groans with groans;
Tears after tears his mournful cheeks o'erflow,
And the whole City wears one face of woe.
No less, than if the rage of hostile fires
From her foundations curling to her spires,
O'er the proud Citadel at length should rise,
And the last blaze send *Ilion* to the skies.
The wretched Monarch of the falling State
Distracted, presses to the *Dardan* gate.
Scarce the whole people stop his desp'rate course,
While strong affliction gives the feeble force:
Grief tears his heart, and drives him to and fro,
In all the raging impotence of woe.
At length he roll'd in dust, and thus begun:
Imploring all, and naming one by one.
Ah! let me, let me go where sorrow calls;
I, only I will issue from your walls, (Guide

(Guide or companion, Friends! I ask ye none)
And bow before the Murd'rer of my Son.
My grief perhaps his pity may engage;
Perhaps at leaſt he may reſpect my age.
He has a Father too; a Man like me,
One, not exempt from age and miſery,
(Vig'rous no more, as when his young embrace
Begot this peſt of me, and all my race.)
How many valiant Sons, in early bloom,
Has that curſt hand ſent headlong to the tomb?
Thee, *Hector!* laſt: Thy loſs (divinely brave)
Sinks my ſad ſoul with ſorrow to the grave.
Oh had thy gentle ſpirit paſt in peace,
The Son expiring in the Sire's embrace;
While both thy Parents wept thy fatal hour,
And bending o'er thee, mix'd the tender ſhow'r!
Some comfort that had been, ſome ſad relief,
To melt in full ſatiety of grief!
Thus wail'd the Father, grov'ling on the ground,
And all the eyes of *Ilion* ſtream'd around.
Amidſt her Matrons *Hecuba* appears,
(A mourning Princeſs, and a Train in tears)
Ah why has Heav'n prolong'd this hated breath,
Patient of horrors, to behold thy death?
O *Hector*, late thy Parents pride and joy,
The boaſt of nations! the defence of *Troy!*
To whom her ſafety and her fame ſhe ow'd,
Her Chief, her Hero, and almoſt her God!
O fatal change! become in one ſad day
A ſenſeleſs corſe! inanimated clay!
But not as yet the fatal news had ſpread
To fair *Andromache*, of *Hector* dead;

As yet no Meſſenger had told his fate,
Nor ev'n his ſtay without the *Sceaan* gate.
Far in the cloſe receſſes of the dome,
Penſive ſhe ply'd the melancholy loom;
A growing work employ'd her ſecret hours,
Confus'dly gay with intermingled flowr's.
Her fair-hair'd Handmaids heat the brazen urn,
The bath preparing for her Lord's return:
In vain: Alas! her Lord returns no more!
Unbath'd he lies, and bleeds along the ſhore!
Now from the walls the clamours reach her ear,
And all her members ſhake with ſudden fear;
Forth from her iv'ry hand the ſhuttle falls,
As thus, aſtoniſh'd, to her Maids ſhe calls.
Ah follow me! (ſhe cry'd) what plaintive noiſe
Invades my ear? 'Tis ſure my Mother's voice.
My falt'ring knees their trembling frame deſert,
A pulſe unuſual flutters at my heart.
Some ſtrange diſaſter, ſome reverſe of fate
Ye (Gods avert it) threats the *Trojan* State.
Far be the omen which my thoughts ſuggeſt!
But much I fear my *Hector*'s dauntleſs breaſt
Confronts *Achilles*; chas'd along the plain,
Shut from our walls! I fear, I fear him ſlain!
Safe in the crowd he ever ſcorn'd to wait,
And ſought for glory in the jaws of fate:
Perhaps that noble heat has coſt his breath,
Now quench'd for ever in the arms of death.
She ſpoke; and furious, with diſtracted pace,
Fears in her heart, and anguiſh in her face,
Flies thro' the dome, (the Maids her ſteps purſue)
And mounts the walls, and ſends a round her view.

Too ſoon her eyes the killing object found,
The god-like *Hector* dragg'd along the ground.
A ſudden darkneſs ſhades her ſwimming eyes:
She faints, ſhe falls; her breath, her colour flies.
Her hair's fair ornaments, the braids that bound,
The net that held them, & the wreath that crown'd,
The veil and diadem, flew far away;
(The gift of *Venus* on her bridal day)
Around, a train of weeping ſiſters ſtands
To raiſe her ſinking with aſſiſtant hands.
Scarce from the verge of death recall'd, again
She faints, or but recovers to complain.
O wretched Husband of a wretched Wife!
Born with one fate, to one unhappy life!
For ſure one Star its baneful beam diſplay'd
On *Priam*'s roof, and *Hippoplacia*'s ſhade.
From diff'rent Parents, diff'rent climes we came,
At diff'rent periods, yet our fate the ſame!
Why was my birth to great *Aëtion* ow'd,
And why was all that tender care beſtow'd?
Would I had never been! ----O thou, the Ghoſt
Of my dead Husband! miſerably loſt!
Thou to the diſmal realms for ever gone!
And I abandon'd, deſolate, alone!
An only Child, once comfort of my pains,
Sad product now of hapleſs love, remains!
No more to ſmile upon his Sire! no friend
To help him now! No Father to defend!
For ſhould he 'ſcape the ſword, the common doom;
What wrongs attend him, and what griefs to come?
Ev'n from his own paternal roof expell'd,
Some Stranger plows his patrimonial field.
The day, that to the ſhades the Father ſends,
Robs the ſad Orphan of his Father's Friends:

He, wretched outcaſt of mankind! appears
For ever ſad, for ever bath'd in tears;
Amongſt the happy, unregarded he,
Hangs on the robe, or trembles at the knee,
While thoſe his Father's former bounty fed,
Nor reach the goblet, nor divide the bread:
The kindeſt but his preſent wants allay,
To leave him wretched the ſucceeding day.
Frugal compaſſion! Heedleſs they who boaſt
Both Parents ſtill, nor feel what he has loſt,
Shall cry, "Begone! Thy Father feaſts not here:
The wretch obeys, retiring with a tear.
Thus wretched, thus retiring all in tears,
To my ſad ſoul *Aſtyanax* appears!
Forc'd by repeated inſults to return,
And to his widow'd Mother vainly mourn.
He, who with tender delicacy bred,
With Princes ſported, and on dainties fed,
And when ſtill ev'ning gave him up to reſt,
Sunk ſoft in down upon the Nurſe's breaſt,
Muſt----ah what muſt he not? Whom *Ilion* calls
Aſtyanax, from her well-guarded walls,
Is now that name no more, unhappy Boy!
Since now no more the Father guards his *Troy*.
But thou my *Hector* ly'ſt expos'd in air,
Far from thy Parent's and thy Conſort's care,
Whoſe hand in vain directed by her love,
The martial ſcarf and robe of triumph wove.
Now to devouring flames be theſe a prey,
Uſeleſs to thee, from this accurſed day!
Yet let the ſacrifice at leaſt be paid,
An honour to the living, not the dead!
So ſpake the mournful Dame: Her Matrons hear,
Sigh back her ſighs, and anſwer tear with tear.

THE

THE TWENTY-THIRD BOOK OF THE ILIAD.

The ARGUMENT.

The Funeral of *Patroclus*.

ACHILLES *and the* Myrmidons *do honours to the body of* Patroclus. *After the funeral feaſt he retires to the ſea-ſhore, where falling aſleep, the Ghoſt of his* Friend *appears to him, and demands the rites of burial; the next morning the Soldiers are ſent with mules and waggons to fetch wood for the Pyre. The funeral proceſſion, and the offering of their hair to the dead.* Achilles *ſacrifices ſeveral animals, and laſtly, twelve* Trojan *Captives at the Pile, then ſets fire to it.*

it. He pays libations to the Winds, which (at the inſtance of Iris*) riſe, and raiſe the flames. When the Pile has burn'd all night, they gather the bones, place them in an urn of Gold, and raiſe the tomb.* Achilles *inſtitutes the funeral games: The Chariot race, the fight of the* Cæſtus, *the wreſtling, the Foot-race, the ſingle combat, the* Diſcus, *the ſhooting with arrows, the darting the javelin: The various deſcriptions of which, and the various ſucceſs of the ſeveral Antagoniſts, make the greateſt part of the book.*

In this book ends the thirtieth day: The night following, the Ghoſt of Patroclus *appears to* Achilles: *The one and thirtieth day is employ'd in felling the timber for the Pile; the two and thirtieth in burning it; and the three and thirtieth in the games. The Scene is generally on the ſea-ſhore.*

THUS humbled in the duſt, the penſive train
Thro' the ſad city mourn'd her Hero ſlain.
The body ſoil'd with duſt, and black with gore,
Lyes on broad *Helleſpont*'s reſounding ſhore:
The *Grecians* ſeek their Ships, and clear the ſtrand,
All, but the martial *Myrmidonian* band:
Theſe yet aſſembled great *Achilles* holds,
And the ſtern purpoſe of his mind unfolds.
Not yet (my brave companions of the war)
Releaſe your ſmoaking Courſers from the car;
But, with his chariot each in order led,
Perform due honours to *Patroclus* dead.
E're yet from reſt or food we ſeek relief,
Some rites remain, to glut our rage of grief.
The Troops obey'd; and thrice in order led
(*Achilles* firſt) their Courſers round the dead;

And

And thrice their ſorrows and laments renew;
Tears bathe their Arms, and tears the ſands bedew.
For ſuch a Warrior *Thetis* aids their woe,
Melts their ſtrong hearts, and bids their eyes to flow.
But chief, *Pelides* thik-ſucceeding ſighs
Burſt from his heart, and torrents from his eyes:
His ſlaught'ring hands, yet red with blood, he laid
On his dead Friend's cold breaſt, and thus he ſaid.

All hail *Patroclus*! let thy honour'd Ghoſt
Hear, and rejoice on *Pluto*'s dreary coaſt;
Behold! *Achilles*' promiſe is compleat;
The bloody *Hector* ſtretch'd before thy feet.
Lo! to the dogs his carcaſs I reſign;
And twelve ſad victims of the *Trojan* line
Sacred to vengeance, inſtant ſhall expire,
Their lives effus'd around thy fun'ral pyre.

Gloomy he ſaid, and (horrible to view)
Before the bier the bleeding *Hector* threw,
Prone on the duſt. The *Myrmidons* around
Unbrac'd their armour, and the ſteeds unbound.
All to *Achilles*' ſable ſhip repair,
Frequent and full, the genial feaſt to ſhare.
Now from the well-fed ſwine black ſmokes aſpire,
The briſtly victims hiſſing o'er the fire;
The huge Ox bellowing falls; with feebler cries
Expires the goat; the ſheep in ſilence dies:
Around the Hero's proſtrate body flow'd
In one promiſcuous ſtream, the reeking blood.
And now a band of *Argive* Monarchs brings
The glorious Victor to the King of Kings.
From his dead Friend the penſive Warrior went,
With ſteps unwilling, to the regal Tent.

Th'attending Heralds, as by office bound,
With kindled flames the Tripod-vaſe ſurround;
To cleanſe his conqu'ring hands from hoſtile gore,
They urg'd in vain; the Chief refus'd, and ſwore.
No drop ſhall touch me, by almighty *Jove!*
The firſt and greateſt of the Gods above!
Till on the pyre I place thee; till I rear
The graſſy mound, and clip thy ſacred hair.
Some eaſe at leaſt thoſe pious rites may give,
And ſooth my ſorrows, while I bear to live.
Howe'er, reluctant as I am, I ſtay,
And ſhare your feaſt; but with the dawn of day,
(O King of Men!) it claims thy royal care,
That *Greece* the Warrior's fun'ral pile prepare,
And bid the foreſts fall: (Such rites are paid
To Heroes ſlumb'ring in eternal ſhade)
Then, when his earthly part ſhall mount in fire,
Let the leagu'd ſquadrons to their poſts retire.
He ſpoke; they hear him, and the word obey;
The rage of hunger and of thirſt allay,
Then eaſe in ſleep the labours of the day.
But great *Pelides*, ſtretch'd along the ſhore
Where daſh'd on rocks the broken billows roar,
Lies inly groaning; while on either hand
The martial *Myrmidons* confus'dly ſtand:
Along the graſs his languid members fall,
Tir'd with his chaſe around the *Trojan* wall;
Huſh'd by the murmurs of the rolling deep
At length he ſinks in the ſoft arms of ſleep.
When lo! the Shade before his cloſing eyes
Of ſad *Patroclus* roſe, or ſeem'd to riſe;

In

In the ſame robe the living wore, he came,
In ſtature, voice, and pleaſing look, the ſame.
The form familiar hover'd o'er his head,
And ſleeps *Achilles*, (thus the Phantom ſaid)
Sleeps my *Achilles*, his *Patroclus* dead?
Living, I ſeem'd his deareſt, tend'reſt care,
But now forgot, I wander in the air:
Let my pale corſe the rites of burial know,
And give me entrance in the realms below:
Till then, the Spirit finds no reſting place,
But here and there th'unbody'd Spectres chace
The vagrant dead around the dark abode,
Forbid to croſs th'irremeable flood.
Now give thy hand; for to the farther ſhore
When once we paſs, the Soul returns no more.
When once the laſt funereal flames aſcend,
No more ſhall meet, *Achilles* and his Friend,
No more our thoughts to thoſe we lov'd make known,
Or quit the deareſt to converſe alone.
Me Fate has ſever'd from the Sons of earth,
The fate fore-doom'd that waited from my birth:
Thee too it waits; before the *Trojan* wall
Ev'n great and god-like Thou art doom'd to fall.
Hear then; and as in fate and love we joyn,
Ah ſuffer that my bones may reſt with thine!
Together have we liv'd, together bred,
One houſe receiv'd us, and one table fed;
That golden urn thy Goddeſs Mother gave
May mix our aſhes in one common grave.
And is it thou (he anſwers) to my ſight
Once more return'ſt thou from the realms of night?

Oh

Oh more than Brother! Think each office paid,
Whate'er can reſt a diſcontented Shade;
But grant one laſt embrace, unhappy boy!
Afford at leaſt that melancholy joy.
He ſaid, and with his longing arms eſſay'd
In vain to graſp the viſionary Shade;
Like a thin ſmoke he ſees the Spirit fly,
And hears a feeble, lamentable cry.
Confus'd he wakes; amazement breaks the bands
Of golden ſleep, and ſtarting from the ſands,
Penſive he muſes with uplifted hands.
'Tis true, 'tis certain; Man tho' dead, retains
Part of himſelf; th'immortal mind remains:
The form ſubſiſts, without the body's aid,
Aerial ſemblance, and an empty ſhade!
This night my Friend, ſo late in battel loſt,
Stood at my ſide, a penſive, plaintive ghoſt;
Ev'n now familiar, as in life, he came,
Alas how diff'rent! yet how like the ſame!
Thus while he ſpoke, each eye grew big with tears:
And now the roſy-finger'd morn appears,
Shews every mournful face with tears o'erſpread,
And glares on the pale viſage of the dead.
But *Agamemnon*, as the rites demand,
With Mules and waggons ſends a choſen band;
To load the timber, and the pile to rear,
A charge conſign'd to *Merion*'s faithful care.
With proper inſtruments they take the road,
Axes to cut, and ropes to ſling the load.
Firſt march the heavy Mules, ſecurely ſlow,
O'er hills, o'er dales, o'er crags, o'er rocks, they go:

Jum-

Jumping high o'er the ſhrubs of the rough ground,
Rattle the clatt'ring cars, and the ſhockt axles bound.
But when arriv'd at *Ida*'s ſpreading woods,
(Fair *Ida*, water'd with deſcending floods)
Loud ſounds the axe, redoubling ſtrokes on ſtrokes;
On all ſides round the foreſt hurles her oaks
Headlong. Deep-echoing groan the thickets brown;
Then ruſtling, crackling, craſhing, thunder down.
The wood the *Grecians* cleave, prepar'd to burn;
And the ſlow Mules the ſame rough road return.
The ſturdy Woodmen equal burthens bore
(Such charge was giv'n 'em) to the ſandy ſhore;
There on the ſpot which great *Achilles* ſhow'd,
They eas'd their ſhoulders, and diſpos'd the load;
Circling around the place, where times to come
Shall view *Patroclus'* and *Achilles'* tomb.
The Hero bids his martial Troops appear
High on their cars, in all the pomp of war;
Each in refulgent Arms his limbs attires,
All mount their chariots, Combatants and Squires.
The Chariots firſt proceed, a ſhining train;
Then clouds of foot that ſmoak along the plain;
Next theſe a melancholy band appear,
Amidſt, lay dead *Patroclus* on the bier:
O'er all the corſe their ſcatter'd locks they throw.
Achilles next, oppreſt with mighty woe,
Supporting with his hands the Hero's head,
Bends o'er th'extended body of the dead.
Patroclus decent, on th'appointed ground
They place, and heap the ſylvan pile around.
But great *Achilles* ſtands apart in pray'r,
And from his head divides the yellow hair;

The

Thoſe curling locks which from his youth he vow'd,
And ſacred grew to *Sperchius* honour'd flood:
Then ſighing, to the deep his looks he caſt,
And roll'd his eyes around the wat'ry waſte.
Sperchius! whoſe waves in mazy errors loſt
Delightful roll along my native coaſt!
To whom we vainly vow'd, at our return,
Theſe locks to fall, and Hecatombs to burn;
Full fifty Rams to bleed in ſacrifice,
Where to the day thy ſilver fountains riſe,
And where in ſhade of conſecrated bow'rs
Thy Altars ſtand, perfum'd with native flow'rs!
So vow'd my Father, but he vow'd in vain;
No more *Achilles* ſees his native plain;
In that vain hope theſe hairs no longer grow,
Patroclus bears them to the ſhades below.
Thus o'er *Patroclus* while the Hero pray'd,
On his cold hand the ſacred lock he laid.
Once more afreſh the *Grecian* ſorrows flow:
And now the Sun had ſet upon their woe.
But to the King of Men thus ſpoke the Chief.
Enough, *Atrides!* give the Troops relief:
Permit the mourning Legions to retire,
And let the Chiefs alone attend the pyre;
The pious care be ours, the dead to burn——
He ſaid: The people to their ſhips return:
While thoſe deputed to inter the ſlain
Heap with a riſing pyramid the plain.
A hundred foot in length, a hundred wide,
The growing ſtructure ſpreads on ev'ry ſide;
High on the top the manly corſe they lay,
And well-fed ſheep, and ſable oxen ſlay:

Achilles cover'd with their fat the dead,
And the pil'd victims round the body ſpread.
Then jars of honey, and of fragrant oil
Suſpends around, low-bending o'er the pile.
Four ſprightly Courſers, with a deadly groan
Pour forth their lives, and on the pyre are thrown.
Of nine large dogs, domeſtick at his board,
Fall two, ſelected to attend their Lord.
Then laſt of all, and horrible to tell,
Sad ſacrifice! twelve *Trojan* Captives fell.
On theſe the rage of fire victorious preys,
Involves, and joins them in one common blaze.
Smear'd with the bloody rites, he ſtands on high,
And calls the Spirit with a dreadful cry.
All hail, *Patroclus!* let thy vengeful Ghoſt
Hear, and exult on *Pluto*'s dreary coaſt.
Behold, *Achilles'* promiſe fully paid,
Twelve *Trojan* Heroes offer'd to thy Shade;
But heavier fates on *Hector*'s corſe attend,
Sav'd from the flames, for hungry dogs to rend.
So ſpake he, threat'ning: But the Gods made vain
His threat, and guard inviolate the ſlain:
Celeſtial *Venus* hover'd o'er his head,
And roſeate unguents, heav'nly fragrance! ſhed:
She watch'd him all the night, and all the day,
And drove the Bloodhounds from their deſtin'd prey.
Nor ſacred *Phœbus* leſs employ'd his care;
He pour'd around a veil of gather'd air,
And kept the nerves undry'd, the fleſh entire,
Againſt the ſolar beam and *Sirian* fire.
Nor yet the pile where dead *Patroclus* lies,
Smokes, nor as yet the ſullen Flames ariſe;

But

But fast beside *Achilles* stood in pray'r,
Invok'd the Gods whose Spirit moves the air;
And victims promis'd, and libations cast,
To gentle *Zephyr* and the *Boreal* blast:
He call'd th'aerial Pow'rs, along the skies
To breathe, and whisper to the fires to rise.
The winged *Iris* heard the Hero's call,
And instant hasten'd to their airy hall,
Where, in old *Zephyr*'s open courts on high,
Sate all the blustring Brethren of the sky.
She shone amidst them, on her painted bow,
The rocky pavement glitter'd with the show.
All from the banquet rise, and each invites
The various Goddess to partake the rites.
Not so, (the Dame reply'd) I haste to go
To sacred Ocean, and the Floods below:
Ev'n now our solemn Hecatombs attend,
And Heav'n is feasting on the world's green end,
With righteous *Æthiops* (uncorrupted train!)
Far on th'extreamest limits of the main.
But *Peleus*' Son intreats, with sacrifice,
The *Western Spirit*, and the *North* to rise;
Let on *Patroclus*' pile your blast be driv'n,
And bear the blazing Honours high to Heav'n.
Swift as the word, she vanish'd from their view;
Swift as the word, the *Winds* tumultuous flew;
Forth burst the stormy band with thundring roar,
And heaps on heaps the clouds are tost before.
To the wide main then stooping from the skies,
The heaving deeps in wat'ry mountains rise:
Troy feels the blast along her shaking walls,
Till on the pyle the gather'd tempest falls.

The ſtructure crackles in the roaring fires,
And all the night the plenteous flame aſpires.
All night, *Achilles* hails *Patroclus'* ſoul,
With large libation from the golden bowl.
As a poor Father helpleſs and undone,
Mourns o'er the aſhes of an only Son,
Takes a ſad pleaſure the laſt bones to burn;
And pour in tears, e're yet they cloſe the urn.
So ſtay'd *Achilles*, circling round the ſhore,
So watch'd the flames, till now they flam'd no more.
'Twas when, emerging thro' the ſhades of night,
The morning planet told th'approach of light;
And faſt behind, *Aurora*'s warmer ray
O'er the broad ocean pour'd the golden day:
Then ſunk the blaze; the pyle no longer burn'd,
And to their caves the whiſtling *Winds* return'd:
Acroſs the *Thracian* ſeas their courſe they bore;
The ruffled ſeas beneath their paſſage roar.
Then parting from the pyle he ceas'd to weep,
And ſunk to quiet in th' embrace of ſleep,
Exhauſted with his grief: Meanwhile the crowd
Of throngings *Grecians* round *Achilles* ſtood;
The tumult wak'd him: From his eyes he ſhook
Unwilling ſlumber, and the Chiefs beſpoke.
Ye Kings and Princes of th' *Achaian* name!
Firſt let us quench the yet-remaining flame
With ſable wine; then (as the rites direct)
The Hero's bones with careful view ſelect:
Apart, and eaſy to be known they lye,
Amidſt the heap, and obvious to the eye;
The reſt around the margins will be ſeen,
Promiſcuous, Steeds, and immolated Men)

These wrapt in double cauls of fat, prepare;
And in the golden vase dispose with care;
There let them rest, with decent honour laid,
Till I shall follow to th'infernal shade.
Meantime erect the Tomb with pious hands,
A common structure on the humble sands;
Hereafter *Greece* some nobler work may raise,
And late posterity record our praise.
The *Greeks* obey; where yet the embers glow,
Wide o'er the pyle the sable wine they throw,
And deep subsides the ashy heap below.
Next the white bones his sad companions place
With tears collected, in the golden vase.
The sacred relicks to the tent they bore;
The urn a veil of linen cover'd o'er.
That done, they bid the sepulchre aspire,
And cast the deep foundations round the pyre;
High in the midst they heap the swelling bed
Of rising earth, memorial of the dead.
The swarming populace the Chief detains,
And leads amidst a wide extent of plains;
There plac'd 'em round: Then from the Ships proceeds
A train of Oxen, Mules, and stately Steeds,
Vases and tripods, for the fun'ral Games,
Resplendent brass, and more resplendent Dames.
First stood the prizes to reward the force
Of rapid Racers in the dusty course.
A Woman for the first, in beauty's bloom,
Skill'd in the needle, and the lab'ring loom;
And a large vase, where two bright handles rise,
Of twenty measures its capacious size.

The

The ſecond Victor claims a Mare unbroke,
Big with a Mule, unknowing of the yoke:
The third, a charger yet untouch'd by flame;
Four ample meaſures held the ſhining frame:
Two golden talents for the fourth were plac'd;
An ample double bowl contents the laſt.
Theſe in fair order rang'd upon the plain,
The Hero, riſing, thus addreſt the Train.
Behold the prizes, valiant *Greeks!* decreed
To the brave Rulers of the racing Steed;
Prizes which none beſide our ſelf could gain,
Should our immortal Courſers take the plain;
(A race unrival'd, which from Ocean's God
Peleus receiv'd, and on his Son beſtow'd.)
But this no time our vigour to diſplay,
Nor ſuit with them, the Games of this ſad day:
Loſt is *Patroclus* now, that wont to deck
Their flowing manes, and ſleek their gloſſy neck.
Sad, as they ſhar'd in human grief, they ſtand,
And trail thoſe graceful honours on the ſand!
Let others for the noble task prepare,
Who truſt the Courſer, and the flying Car.
Fir'd at his word, the rival Racers riſe;
But far the firſt, *Eumelus* hopes the prize,
Fam'd thro' *Pieria* for the fleeteſt breed,
And skill'd to manage the high-bounding Steed.
With equal ardor bold *Tydides* ſwell'd
The Steeds of *Tros* beneath his yoke compell'd,
(Which late obey'd the *Dardan* Chief's command,
When ſcarce a God redeem'd him from his hand)
Then *Menelaus* his *Podargus* brings,
And the fam'd Courſer of the King of Kings:

Whom rich *Echepolus*, (more rich than brave)
To 'ſcape the wars, to *Agamemnon* gave,
(*Æthe* her name) at home to end his days,
Baſe wealth preferring to eternal praiſe.
Next him *Antilochus* demands the courſe,
With beating heart, and chears his *Pylian* horſe.
Experienc'd *Neſtor* gives his Son the reins,
Directs his judgment, and his heat reſtrains;
Nor idly warns the hoary Sire, nor hears
The prudent Son with unattending ears.
My Son! tho' youthful ardor fire thy breaſt,
The Gods have lov'd thee, and with arts have bleſt.
Neptune and *Jove* on thee conferr'd the skill,
Swift round the goal to turn the flying wheel.
To guide thy conduct, little precept needs;
But ſlow, and paſt their vigour, are my Steeds.
Fear not thy rivals, tho' for ſwiftneſs known,
Compare thoſe rivals' judgment, and thy own:
It is not ſtrength, but art, obtains the prize,
And to be ſwift is leſs than to be wiſe:
'Tis more by art, than force of num'rous ſtrokes,
The dext'rous Woodman ſhapes the ſtubborn oaks;
By art, the Pilot thro' the boiling deep
And howling tempeſt, ſtears the fearleſs Ship;
And 'tis the Artiſt wins the glorious courſe,
Not thoſe who truſt in Chariots and in Horſe.
In vain unskilfull to the goal they ſtrive,
And ſhort, or wide, th'ungovern'd Courſer drive:
While with ſure skill, tho' with inferior Steeds,
The knowing racer to his end proceeds;
Fix'd on the goal his eye fore-runs the courſe,
His hand unerring ſteers the ſteady horſe,

And now contracts, or now extends the rein;
Observing still the foremost on the plain.
Mark then the goal, 'tis easy to be found;
Yon' aged trunk, a cubit from the ground;
Of some once-stately Oak the last remains,
Or hardy fir, unperish'd with the rains.
Inclos'd with stones conspicuous from afar,
And round, a circle for the wheeling Car.
(Some Tomb perhaps of old, the dead to grace;
Or then, as now, the limit of a race.)
Bear close to this, and warily proceed,
A little bending to the left-hand Steed;
But urge the right, and give him all the reins;
While thy strict hand his fellow's head restrains,
And turns him short; till, doubling as they roll,
The wheel's round naves appear to brush the goal.
Yet (not to break the car, or lame the horse)
Clear of the stony heap direct the course;
Lest thro' incaution failing, thou may'st be
A joy to others, a reproach to me.
So shalt thou pass the goal, secure of mind,
And leave unskilful swiftness far behind.
Tho' thy fierce rival drove the matchless Steed
Which bore *Adrastus*, of celestial breed;
Or the fam'd race thro' all the Regions known,
That whirl'd the car of proud *Laomedon*.
Thus, (nought unsaid) the much-advising Sage
Concludes; then sate, stiff with unwieldy age.
Next bold *Meriones* was seen to rise,
The last, but not least ardent for the prize.
They mount their seats; the lots their place dispose;
(Roll'd in his helmet, these *Achilles* throws)

Young *Neſtor* leads the race: *Eumelus* then;
And next, the Brother of the King of Men;
Thy lot, *Meriones*, the fourth was caſt;
And, far the braveſt, *Diomed*, was laſt.
They ſtand in order, an impatient train;
Pelides points the barrier on the plain,
And ſends before old *Phœnix* to the place,
To mark the Racers, and to judge the Race.
At once the Courſers from the barrier bound;
The lifted ſcourges all at once reſound,
Their heart, their eyes, their voice, they ſend before;
And up the champain thunder from the ſhore:
Thick, where they drive, the duſty clouds ariſe,
And the loſt Courſer in the whirlwind flies;
Looſe on their ſhoulders the long manes reclin'd,
Float in their ſpeed, and dance upon the wind:
The ſmoaking Chariots, rapid as they bound,
Now ſeem to touch the ſky, and now the ground.
While hot for fame, and conqueſt all their care,
(Each o'er his flying Courſer hung in air)
Erect with ardour, pois'd upon the rein,
They pant, they ſtretch, they ſhout along the plain.
Now, (the laſt compaſs fetch'd around the goal)
At the near prize each gathers all his ſoul,
Each burns with double hope, with double pain,
Tears up the ſhore, and thunders tow'rd the main.
Firſt flew *Eumelus* on *Pheretian* Steeds;
With thoſe of *Tros*, bold *Diomed* ſucceeds:
Cloſe on *Eumelus*' back they puff the wind,
And ſeem juſt mounting on his car behind;
Full on his neck he feels the ſultry breeze,
And hov'ring o'er, their ſtretching ſhadows ſees.

Then

Then had he loſt, or left a doubtful prize;
But angry *Phœbus* to *Tydides* flies,
Strikes from his hand the ſcourge, and renders vain
His matchleſs Horſes labour on the plain.
Rage fills his eye with anguiſh, to ſurvey
Snatch'd from his hope, the glories of the day.
The fraud celeſtial *Pallas* ſees with pain,
Springs to her Knight, and gives the ſcourge again,
And fills his Steeds with vigour. At a ſtroke,
She breaks his Rivals chariot from the yoke;
No more their way the ſtartled Horſes held;
The Car revers'd came rat'ling on the field;
Shot headlong from his ſeat, beſide the wheel,
Prone on the duſt th'unhappy Maſter fell;
His batter'd face and elbows ſtrike the ground;
Noſe, mouth and front, one undiſtinguiſh'd wound:
Grief ſtops his voice, a torrent drowns his eyes;
Before him far the glad *Tydides* flies;
Minerva's Spirit drives his matchleſs pace,
And crowns him Victor of the labour'd Race.
The next, tho' diſtant, *Menelas* ſucceeds;
While thus young *Neſtor* animates his Steeds.
Now, now, my gen'rous pair, exert your force;
Not that we hope to match *Tydides*' horſe,
Since great *Minerva* wings their rapid way,
And gives their Lord the honours of the day.
But reach *Atrides!* Shall his Mare out-go
Your ſwiftneſs? Vanquiſh'd by a female foe?
Thro' your neglect if lagging on the plain
The laſt ignoble gift be all we gain;
No more ſhall *Neſtor*'s hand your food ſupply,
The old Man's fury riſes, and ye die.

Haſte then; yon' narrow road before our ſight
Preſents th'occaſion, could we uſe it right.
Thus he. The Courſers at their Maſter's threat
With quicker ſteps the ſounding champain beat.
And now *Antilochus*, with nice ſurvey,
Obſerves the compaſs of the hollow way.
'T was where by force of wintry torrents torn,
Faſt by the road a precipice was worn:
Here, where but one could paſs, to ſhun the throng
The *Spartan* Hero's chariot ſmoak'd along.
Cloſe up the vent'rous Youth reſolves to keep,
Still edging near, and bears him towr'd the ſteep.
Atrides, trembling caſts his eye below,
And wonders at the raſhneſs of his Foe.
Hold, ſtay yours Steeds! What madneſs thus to ride?
This narrow way? Take larger field (he cry'd)
Or both muſt fall---*Atrides* cry'd in vain;
He flies more faſt, and throws up all the rein.
Far as an able arm the disk can ſend,
When youthful Rivals their full force extend,
So far *Antilochus!* thy Chariot flew
Before the King: He, cautious, backward drew
His horſe compell'd: foreboding in his fears
The rattling ruin of the claſhing cars,
The flound'ring Courſers rolling on the plain,
And conqueſt loſt thro' frantick haſte to gain.
But thus upbraids his Rival as he flies;
Go, furious Youth! ungen'rous and unwiſe!
Go, but expect not I'll the prize reſign;
Add perjury to fraud, and make it thine.----
Then to his Steeds with all his force he cries;
Be ſwift, be vig'rous, and regain the prize!

Your Rivals, deſtitute of youthful force,
With fainting knees ſhall labour in the courſe.
And yield the glory yours---The Steeds obey;
Already at their heels they wing their way,
And ſeem already to retrieve the day.
Meantime the *Grecians* in a ring beheld
The Courſers bounding o'er the duſty field.
The firſt who markd them was the *Cretan* King;
High on a riſing ground, above the ring,
The Monarch ſate, from whence with ſure ſurvey
He well obſerv'd the Chief who led the way,
And heard from far his animating cries,
And ſaw the foremoſt Steed with ſharpen'd eyes;
On whoſe broad front a blaze of ſhining white,
Like the full Moon, ſtood obvious to the ſight.
He ſaw; and riſing, to the *Greeks* begun.
Are yonder Horſe diſcern'd by me alone?
Or can ye, all, another Chief ſurvey,
And other Steeds, than lately led the way?
Thoſe, tho' the ſwifteſt, by ſome God with-held,
Lie ſure diſabled in the middle field;
For ſince the goal they doubled, round the plain
I ſearch to find them, but I ſearch in vain.
Perchance the reins forſook the Driver's hand;
And, turn'd too ſhort, he tumbled on the ſtrand,
Shot from the chariot; while his Courſers ſtray
With frantick fury from the deſtin'd way.
Riſe then ſome other, and inform my ſight,
(For theſe dim eyes, perhaps, diſcern not right)
Yet ſure he ſeems, (to judge by ſhape and air,)
The great *Ætolian* Chief, renown'd in war.

Old Man! (*Oïleus* raſhly thus replies)
Thy tongue too haſtily confers the prize.
Of thoſe who view the courſe, not ſharpeſt ey'd,
Nor youngeſt, yet the readieſt to decide.
Eumelus' Steeds high-bounding in the chace,
Still, as at firſt, unrivall'd lead the race;
I well diſcern him, as he ſhakes the rein,
And hear his ſhouts victorious o'er the plain.
Thus he. *Idomeneus* incens'd rejoin'd:
Barb'rous of words, and arrogant of mind!
Contentious Prince! of all the *Greeks* beſide
The laſt in merit, as the firſt in pride.
To vile reproach what anſwer can we make?
A goblet or a tripod let us ſtake,
And be the King the Judge. The moſt unwiſe
Will learn their raſhneſs, when they pay the price.
He ſaid: aud *Ajax* by mad paſſion born,
Stern had reply'd; fierce ſcorn inhancing ſcorn
To fell extreams. But *Thetis'* god-like Son,
Awful, amidſt them roſe; and thus begun.
Forbear ye Chiefs! reproachful to contend;
Much would ye blame, ſhould others thus offend:
And lo! th'approaching Steeds your conteſt end.
No ſooner had he ſpoke, but thund'ridg near
Drives, thro' a ſtream of duſt, the Charioteer;
High o'er his head the circling laſh he wields;
His bounding Horſes ſcarcely touch the field:
His Car amidſt the duſty whirlwind roll'd,
Bright with the mingled blaze of tin and Gold,
Refulgent thro' the cloud, no eye could find
The track his flying wheels had left behind:

And the fierce Courſers urg'd the their rapid pace
So ſwift, it ſeem'd a flight, and not a race.
Now Victor at the goal *Tydides* ſtands,
Quits his bright Car, and ſprings upon the ſands;
From the hot Steeds the ſweaty torrents ſtream:
The well-ply'd whip is hung athwart the beam:
With joy brave *Sthenelus* receives the prize,
The Tripod-vaſe, and Dame with radiant eyes:
Theſe to the ſhips his Train triumphant leads,
The Chief himſelf unyokes the panting Steeds.
Young *Neſtor* follows (who by art, not force,
O'er-paſt *Atrides*) ſecond in the courſe.
Behind, *Atrides* urg'd the race, more near
Than to the Courſer in his ſwift career
The following Car, juſt touching with his heel
And bruſhing with his tail the whirling wheel.
Such, and ſo narrow now the ſpace between
The Rivals, late ſo diſtant on the green.
So ſoon ſwift *Æthe* her loſt ground regaind,
One length, one moment had the race obtain'd.
Merion purſu'd, at greater diſtance ſtill,
With tardier Courſers, and inferior skill.
Laſt came, *Admetus!* thy unhappy Son;
Slow dragg'd the Steeds his batter'd chariot on:
Achilles ſaw, and pitying thus begun.
Behold! the man whoſe matchleſs art ſurpaſt
The Sons of *Greece!* the ableſt, yet the laſt!
Fortune denies, but juſtice bids us pay
(Since great *Tydides* bears the firſt away)
To him the ſecond Honours of the day.
The *Greeks* conſent with loud applauding cries,
And then *Eumulus* had receiv'd the prize,

But

But youthful *Neſtor*, jealous of his fame,
Th'award oppoſes, and aſſerts his claim.
Think not (he cries) I tamely will reſign
O *Peleus* Son! the mare ſo juſtly mine.
What if the Gods, the skilful to confound,
Have thrown the horſe and horſeman to the ground?
Perhaps he ſought not Heav'n by ſacrifice,
And vows omitted forfeited the prize.
If yet (diſtinction to thy Friend to ſhow,
And pleaſe a ſoul, deſirous to beſtow,)
Some gift muſt grace *Eumelus*, view thy ſtore
Of beauteous Handmaids, Steeds, and ſhining ore;
An ample preſent let him thence receive,
And *Greece* ſhall praiſe thy gen'rous thirſt to give.
But this, my prize, I never ſhall forego;
This, who but touches, Warriors! is my Foe.
Thus ſpake the Youth, nor did his words offend;
Pleas'd with the well-turn'd flattery of a Friend,
Achilles ſmil'd: The gift propos'd (he cry'd)
Antilochus! we ſhall our ſelf provide.
With plates of braſs the corſelet cover'd o'er,
(The ſame renown'd *Aſteropaus* wore)
Whoſe glitt'ring margins rais'd with ſilver ſhine;
No vulgar gift) *Eumelus*, ſhall be thine.
He ſaid: *Automedon* at his command
The corſelet brought, and gave it to his hand.
Diſtinguiſh'd by his Friend, his boſom glows
With gen'rous joy: Then *Menelaus* roſe;
The Herald plac'd the Sceptre in his hands,
And ſtill'd the clamour of the ſhouting bands.
Not without cauſe incens'd at *Neſtor*'s Son,
And inly grieving, thus the King begun:

The

The praiſe of wiſdom, in thy youth obtain'd
An act ſo raſh (*Antilochus*) has ſtain'd.
Robb'd of my glory and my juſt reward,
To you O *Grecians!* be my wrong declar'd:
So not a Leader ſhall our conduct blame,
Or judge me envious of a Rival's fame.
But ſhall not we, ourſelves, the truth maintain?
What needs appealing in a fact ſo plain?
What *Greek* ſhall blame me, if I bid thee riſe,
And vindicate by oath th'ill-gotten prize.
Riſe if thou dar'ſt, before thy chariot ſtand;
The driving ſcourge high-lifted in thy hand,
And touch thy Steeds, and ſwear, thy whole intent
Was but conquer, not to circumvent.
Swear by that God whoſe liquid arms ſurround
The globe, and whoſe dread earthquakes heave the ground.
The prudent Chief with calm attention heard;
Then mildly thus: Excuſe, if youth have err'd;
Superior as thou art, forgive th'offence,
Nor I thy equal, or in years, or ſenſe.
Thou know'ſt the errors of unripen'd age,
Weak are its counſels, headlongis its rage.
The prize I quit, if thou thy wrath reſign;
The mare, our ought thou ask'ſt, be freely thine,
E'er I become (from thy dear friendſhip torn)
Hateful to thee, and to the Gods forſworn.
So ſpoke *Antilochus*; and at the word
The Mare conteſted to the King reſtor'd.
Joy ſwells his ſoul, as when the vernal grain
Lifts the green ear above the ſpringing plain,

The fields their vegetable life renew,
And laugh and glitter with the morning dew:
Such joy the *Spartan*'s ſhining face o'erſpread,
And lifted his gay heart, while thus he ſaid.
Still may our ſouls, O gen'rous Youth! agree,
'Tis now *Atrides*' turn to yield to thee.
Raſh heat perhaps a moment might controul,
Not break, the ſettled temper of thy ſoul.
Not but (my Friend) 'tis ſtill the wiſer way
To wave contention with ſuperior ſway;
For ah! how few, who ſhould like thee offend,
Like thee, have talents to regain the Friend?
To plead indulgence and thy fault attone,
Suffice thy Father's merits, and thy own:
Gen'rous alike, for me, the Sire and Son
Have greatly ſuffer'd, and have greatly done.
I yield; that all may know, my ſoul can bend,
Nor is my pride perferr'd before my Friend.
He ſaid; and pleas'd his paſſion to command,
Reſign'd the Courſer to *Noëmon*'s hand,
Friend of the youthful Chief: Himſelf content,
The ſhining Charger to his Veſſel ſent.
The golden talents *Merion* next obtain'd;
The fifth reward, the double bowl, remain'd.
Achilles this to rev'rend *Neſtor* bears,
And thus the purpoſe of his gift declares.
Accept thou this, O ſacred Sire! (he ſaid)
In dear memorial of *Patroclus* dead;
Dead, and for ever loſt *Patroclus* lies,
For ever ſnatch'd from our deſiring eyes!
Take thou this token of a grateful heart,
Tho' 'tis not thine to hurl the diſtant dart,

The quoit to toſs, the pond'rous mace to wield,
Or urge the race, or wreſtle on the field.
Thy preſent vigour age has overthrown,
But left the glory of the paſt thy own.
He ſaid, and plac'd the goblet at his ſide;
With joy, the venerable King reply'd.
Wiſely and well, my Son, thy words have prov'd
A Senior honour'd, and a Friend belov'd!
Too true it is, deſerted of my ſtrength,
Theſe wither'd arms and limbs have fail'd at length.
Oh! had I now that force I felt of yore,
Known thro' *Buprafium* and the *Pylian* ſhore!
Victorious then in ev'ry ſolemn game
Ordain'd to *Amarynces'* mighty name;
The brave *Epeians* gave my glory way,
Etolians, *Pylians*, all reſign'd the day.
I quell'd *Clytomedes* in fights of hand,
And backwasd hurl'd *Anteus* onthe ſand.
Surpaſt *Iphyclus* in the ſwift career,
Phyleus and *Polydorus*, with the ſpear.
The Sons of *Actor* won the prize of horſe,
But won by numbers, not by art or force;
For the fam'd Twins, impatient to ſurvey
Prize after prize by *Neſtor* born away,
Sprung to their car; and with united pains
One laſh'd the Courſers, while on rul'd the reins.
Such once I was! Now to theſe tasks ſucceeds
A younger race, that emulate our deeds:
I yield alas! (to Age who muſt not yield?)
Tho' once the foremoſt Hero of the field.
Go thou, my Son! by gen'rous friendſhip led,
With martial honours decorate the dead;

While

While pleas'd I take the gift thy hands preſent,
(Pledge of benevolence, and kind intent)
Rejoic'd, of all the num'rous *Greeks*, to ſee
Not one but honours ſacred Age and me:
Thoſe due diſtinctions thou ſo well can'ſt pay,
May the juſt Gods return another day.
Proud of the gift, thus ſpake the full of days:
Achilles heard him, prouder of the praiſe.
The prizes next are order'd to the field
For the bold Champions who the *Cæſtus* wield.
A ſtately Mule, as yet by toils unbroke,
Of ſix years age, unconſcious of the yoke,
Is to the *Circus* led, and firmly bound;
Next ſtands a Goblet, maſſy, large and round.
Achilles riſing, thus: Let *Greece* excite
Two Heroes equal to this hardy fight.
Who dares his Foe with lifted arms provoke,
And ruſh beneath the long-deſcending ſtroke?
On whom *Apollo* ſhall the palm beſtow,
And whom the *Greeks* ſupreme by conqueſt know,
This Mule his dauntleſs labours ſhall repay;
The vanquiſh'd bear the maſſy bowl away.
This dreadful combat great *Epæus* choſe,
High o'er the crowd, enormous bulk! he roſe,
And ſeiz'd the beaſt, and thus began to ſay:
Stand forth ſome Man, to bear the bowl away!
(Price of his ruin:) For who dares deny
This Mule my right? th'undoubted Victor I.
Others 'tis own'd, in fields of battle ſhine,
But the firſt honours of this fight are mine;
For who excells in all? Then let my Foe
Draw near, but firſt his certain fortune know;

Se-

Secure, this hand ſhall his whole frame confound,
Maſh all his bones, and all his body pound:
So let his Friends be nigh, a needful train
To heave the batter'd carcaſe off the plain.
The Giant ſpoke; and in a ſtupid gaze
The Hoſt beheld him, ſilent with amaze!
'Twas thou, *Euryalus!* who durſt aſpire
To meet his might, and emulate thy Sire,
The great *Meciſtheus*, who in days of yore
In *Theban* games the nobleſt trophy bore,
(The games ordain'd dead *Oedipus* to grace)
And ſingly vanquiſh'd the *Cadmæan* race.
Him great *Tydides* urges to contend,
Warm with the hopes of conqueſt for his Friend.
Officious with the cincture girds him round;
And to his wriſts the gloves of death are bound.
Amid the circle now each Champion ſtands,
And poiſes high in air his iron hands;
With claſhing gantlets now they fiercely cloſe,
Their crackling jaws re-echoe to the blows,
And painful ſweat from all their members flows.
At length *Epæus* dealt a weighty blow
Full on the cheek of his unwary Foe;
Beneath that pond'rous arm's reſiſtleſs ſway
Down dropt he, nerveleſs, and extended lay.
As a large fiſh, when winds and waters roar,
By ſome huge billow daſh'd againſt the ſhore,
Lies panting: Not leſs batter'd with his wound,
The bleeding Hero pants upon the ground.
To rear his fallen Foe, the Victor lends
Scornful, his hand; and gives him to his Friends;

Whoſe arms ſupport him, reeling thro' the throng;
And dragging his diſabled legs along;
Nodding, his head hangs down his ſhoulder o'er;
His mouth and noſtrils pour the clotted gore;
Wrapt round in miſts he lies, and loſt to thought:
His Friends receive the Bowl, too dearly bought.
The third bold Game *Achilles* next demands,
And calls the Wreſtlers to the level ſands:
A maſſy Tripod for the Victor lies,
Of twice ſix oxen its repuꝛed price;
And next, the Loſers ſpirits to reſtore,
A female Captive, valu'd but at four.
Scarce did the Chief the vig'rous ſtrife propoſe,
When tow'r-like *Ajax* and *Ulyſſes* roſe.
Amid the ring each nervous Rival ſtands,
Embracing rigid with implicit hands:
Cloſe lock'd above, their heads and arms are mixt;
Below, their planted feet at diſtance fixt:
Like two ſtrong rafters which the builder forms
Proof to the wintry winds and howling ſtorms,
Their tops connected, but at wider ſpace
Fix on the center ſtands their ſolid baſe.
Now to the graſp each manly body bends;
The humid ſweat from ev'ry pore deſcends; [thig
Their bones reſound with blows: ſides, ſhoulder
Swell to each gripe, and bloody tumours riſe.
Nor could *Ulyſſes*, for his art renown'd,
O'erturn the ſtrength of *Ajax* on the ground;
Nor could the ſtrength of *Ajax* overthrow
The watchful caution of his artful foe.
While the long ſtrife ev'n tir'd the lookers-on,
Thus to *Ulyſſes* ſpoke great *Telamon*.

Or let me lift thee, Chief, or lift thou me:
Prove we our force, and *Jove* the reſt decree.
He ſaid; and ſtraining, heav'd him off the ground
With matchleſs ſtrength; that time *Ulyſſes* found
The ſtrength t'evade, and where the nerves combine,
His ankle ſtrook: The Giant fell ſupine:
Ulyſſes following, on his boſom lies;
Shouts of applauſe run rattling thro the skies.
Ajax to lift, *Ulyſſes* next eſſays,
He barely ſtirr'd him, but he could not raiſe:
His knee lock'd faſt the Foe's attempt deny'd;
And grappling cloſe, they tumble ſide by ſide.
Defil'd with honourable duſt, they roll,
Still breathing ſtrife, and unſubdu'd of ſoul:
Again they rage, again to combat riſe;
When great *Achilles* thus divides the prize.
Your noble vigour, oh my Friends reſtrain;
Nor weary out your gen'rous ſtrength in vain.
Ye both have won: Let others who excell
Now prove that proweſs you have prov'd ſo well.
The Hero's words the willing Chiefs obey,
From their tir'd bodies wipe the duſt away,
And, cloth'd anew, the following games ſurvey.
And now ſucceed the gifts, ordain'd to grace
The Youths contending in the rapid race.
A ſilver Urn, that full ſix meaſures held,
By none in weight or workmanſhip excell'd:
Sidonian Artiſts taught the frame to ſhine,
Elaborate with artifice divine;
Whence *Tyrian* Sailors did the prize tranſport,
And gave to *Thoas* at the *Lemnian* port:

From him deſcended good *Eunæus* heir'd
The glorious gift; and, for *Lycaon* ſpar'd,
To brave *Patroclus* gave the rich reward.
Now, the ſame Hero's funeral rites to grace,
It ſtands the prize of ſwiftneſs in the race.
A well-fed Ox was for the ſecond plac'd;
And half a Talent muſt content the laſt.
Achilles riſing then beſpoke the train:
Who hope the palm of ſwiftneſs to obtain,
Stand forth, and bear theſe Prizes from the plain.
The Hero ſaid, and ſtarting from his place
Oilean Ajax riſes to the race;
Ulyſſes next; and he whoſe ſpeed ſurpaſt
His youthful equals, *Neſtor*'s Son the laſt.
Rang'd in a line the ready Racers ſtand;
Peliades points the barrier with his hand;
All ſtart at once; *Oileus* led the race;
The next *Ulyſſes*, meaſ'ring pace with pace;
Behind him, diligently cloſe, he ſped,
As cloſely following as the running thread
The ſpindle follows, and diſplays the charms
Of the fair Spinſter's breaſt, and moving arms:
Graceful in motion thus, his Foe he plies,
And treads each footſtep e're the duſt can riſe:
His glowing breath upon his ſhoulders plays;
Th'admiring *Greeks* loud acclamations raiſe,
To him they give their wiſhes, hearts, and eyes,
And ſend their Souls before him as he flies.
Now three times turn'd in proſpect of the goal,
The panting Chief to *Pallas* lifts his ſoul:
Aſſiſt O Goddeſs! (thus in thought he pray'd)
And preſent at his thought, deſcends the Maid.

Buoy'd

Buoy'd by her heav'nly force, he ſeems to ſwim,
And feels a pinion lifting ev'ry limb.
All fierce, and ready now the prize to gain,
Unhappy *Ajax* ſtumbles on the plain;
(O'erturn'd by *Pallas*) where the ſlipp'ry ſhore
Was clogg'd with ſlimy dung and mingled gore.
(The ſelf-ſame place beſide *Patroclus'* pyre,
Where late the ſlaughter'd victims fed the fire)
Beſmear'd with filth, and blotted o'er with clay,
Obſcene to ſight the ruefull racer lay;
The well-fed bull (the ſecond priſe) he ſhar'd,
And left the Urn *Ulyſſes'* rich reward.
Then, graſping by the horn the mighty beaſt,
The baffled Hero thus the *Greeks* addreſt.
Accurſed fate! the conqueſt I forego;
A Mortal I, a Goddeſs was my Foe:
She urg'd her Fav'rite on the rapid way,
And *Pallas*, not *Ulyſſes* won the day.
Thus ſow'rly wail'd he, ſputt'ring dirt and gore;
A burſt of laughter echo'd thro' the ſhore.
Antilochus, more hum'rous than the reſt,
Takes the laſt prize, and takes it with a jeſt.
Why with our wiſer Elders ſhould we ſtrive?
The Gods ſtill love them, and they always thrive.
Ye ſee, to *Ajax* I muſt yield the prize;
He to *Ulyſſes*, ſtill more ag'd and wiſe:
(A green old age unconſcious of decays,
That proves the Hero born in better days!)
Behold his vigor in this active race!
Achilles only boaſts a ſwifter pace;
For who can match *Achilles*? He who can,
Muſt yet be more than Hero, or than Man.

Th'effect ſucceeds the ſpeech. *Pelides* cries,
Thy artful praiſe deſerves a better Prize,
Nor *Greece* in vain ſhall hear thy Friend extoll'd;
Receive a talent of the pureſt Gold.
The Youth departs content. The Hoſts admire
The Son of *Neſtor*, worthy of his Sire.
Next theſe a buckler, ſpear and helm, he brings,
Caſt on the plain the brazen burthen rings;
Arms, which of late divine *Sarpedon* wore,
And great *Patroclus* in ſhort triumph bore.
Stand forth the braveſt of our Hoſt! (he cries)
Whoever dares deſerve ſo rich a prize!
Now grace the liſts before our Army's ſight,
And ſheath'd in ſteel, provoke his foe to fight.
Who firſt the jointed armour ſhall explore,
And ſtain his Rival's mail with iſſuing gore;
The ſword *Aſteropeus* poſſeſt of old,
(A *Thracian* blade, diſtinct with ſtuds of Gold)
Shall pay the ſtroke, and grace the ſtriker's ſide:
Theſe Arms in common let the Chief divide:
For each brave Champion, when the combat ends,
A ſumptuous banquet at our Tent attends.
Fierce, at the word, uproſe great *Tydeus'* Son,
And the huge bulk of *Ajax Telamon*.
Clad in refulgent ſteel on either hand,
The dreadful Chiefs amid the circle ſtand:
Low'ring they meet, tremendous to the ſight;
Each *Argive* boſom beats with fierce delight.
Oppos'd, in Arms not long they idly ſtood,
But thrice they clos'd, and thrice the charge renew'd.
A furious paſs the ſpear of *Ajax* made
Thro' the broad ſhield, but at the corſelet ſtay'd.

Not thus the Foe: His jav'lin aim'd above
The buckler's margin, at the neck he drove.
But *Greece* now trembling for her Hero's life,
Bade ſhare the honours, and ſurceaſe the ſtrife.
Yet ſtill the Victor's due *Tydides* gains,
With him the ſword and ſtudded belt remains.
Then hurl'd the Hero, thund'ring on the ground
A maſs of iron, (an enormous round)
Whoſe weight and ſize the circling *Greeks* admire,
Rude from the furnace, and but ſhap'd by fire.
This mighty quoit *Aëtion* wont to rear,
And from his whirling arm diſmiſs in air:
The Giant by *Achilles* ſlain, he ſtow'd
Among his ſpoils this memorable load.
For this, he bids thoſe nervous Artiſts vie,
That teach the disk to ſound along the sky.
Let him whoſe might can hurl this bowl, ariſe,
Who fartheſt hurls it, take it as his prize:
If he be one, enrich'd with large domain
Of downs for flocks, and arable for grain,
Small ſtock of iron needs that Man provide;
His hinds and ſwains whole years ſhall be ſupply'd
From hence; nor ask the neighb'ring City's aid,
For plowſhares, wheels, and all the rural trade.
Stern *Polyphætes* ſtept before the throng,
And great *Leonteus*, more than mortal ſtrong;
Whoſe force with rival forces to oppoſe,
Uproſe great *Ajax*; up *Epeus* roſe.
Each ſtood in order: Firſt *Epæus* threw; [flew.
High o'er the wond'ring crowds the whirling circle
Leonteus next a little ſpace ſurpaſt,
And third, the ſtrength of god-like *Ajax* caſt.

O'er both their marks it flew; till fiercely flung
From *Polypætes'* arm, the *Diſcus* ſung;
Far, as a Swain his whirling ſheephook throws,
That diſtant falls among the grazing cows,
So paſt them all the rapid circle flies:
HisFriends (while loud applauſes ſhake the skies)
With force conjoin'd heave off the weighty Prize.
Thoſe, who in skilful archery contend
He next invites the twanging Bow to bend:
And twice ten axes caſts amidſt the round,
(Ten double-edg'd, and ten that ſingly wound.)
The maſt, which late a firſt-rate Galley bore,
The Hero fixes in the ſandy ſhore:
To the tal top a milk-white dove they tye,
The trembling mark at which their arrows fly.
Whoſe weapon ſtrikes yon' flutt'ring bird, ſhall bear
Theſe two-edg'd axes, terrible in war;
The ſingle, he whoſe ſhaft divides the cord.
He ſaid: Experienc'd *Merion* took the word;
And skilful *Teucer*: In the helm they threw
Their lots inſcrib'd, and forth the latter flew.
Swift from the ſtring the ſounding arrow flies;
But flies unbleſt! No grateful ſacrifice,
No firſtling lambs, uuheedful! didſt thou vow,
To *Phœbus*, Patron of the ſhaft and bow.
For this, thy well-aim'd arrow, turn'd aſide,
Err'd from the Dove, yet cut the cord that ty'd:
A-down the main-maſt fell the parted ſtring,
And the free Bird to heav'n diſplays her wing:
Seas, ſhores, and skies with loud applauſe reſound,
And *Merion* eager meditates the wound;

He

He takes the bow, directs the ſhaft above,
And following with his eye the ſoaring Dove,
Implores the God to ſpeed it thro' the skies,
With vows of firſtling lambs, and grateful ſacrifice.
The Dove, in airy circles as ſhe wheels,
Amid the clouds the piercing arrow feels;
Quite thro' and thro' the point its paſſage found,
And at his feet fell bloody to the ground.
The wounded Bird, e'er yet ſhe breath'd her laſt,
With flagging wings alighted on the maſt;
A moment hung, and ſpread her pinions there,
Then ſudden dropt, and left her life in air.
From the pleas'd crowd new peals of thunder riſe,
And to the ſhips brave *Merion* bears the prize.

To cloſe the Fun'ral Games, *Achilles* laſt
A maſſy ſpear amid the circle plac'd,
And ample Charger of unſullyed frame,
With flow'rs high-wrought, not blacken'd yet by fla-[me.
For theſe he bids the Heroes prove their art
Whoſe dext'rous skill directs the flying dart.
Here too great *Merion* hopes the noble prize;
Nor here diſdain'd the King of Men to riſe.
With joy *Pelides* ſaw the honour paid,
Roſe to the Monarch and reſpectful ſaid.
Thee firſt in virtue, as in pow'r ſupreme,
O King of Nations! all thy *Greeks* proclaim;
In ev'ry martial Game thy worth atteſt,
And know thee both their greateſt, & their beſt.
Take then the prize, but let brave *Merion* bear
This beamy jav'lin in thy Brother's war.

Pleas'd from the Hero's lips his praiſe to hear,
The King to *Merion* gives the brazen ſpear:
But, ſet apart for ſacred uſe, commands
The glitt'ring charger to *Talthybius'* hands.

THE TWENTY-FOURTH BOOK OF THE ILIAD.

The ARGUMENT.

The redemption of the body of *Hector*.

THE *Gods deliberate about the redemption of* Hector's *body.* Jupiter *ſends* Thetis *to* Achilles *to diſpoſe him for the reſtoring it, and* Iris *to* Priam, *to encourge him to go in perſon, and treat for it. The old King, notwithſtanding the remonſtrances of his Queen, makes ready for the journey, to which he is encourag'd by an omen from* Jupiter. *He ſets forth in his chariot, with a waggon loaded with preſents under the charge of* Idæus *the Herald.* Mercury *deſcends in the ſhape of a young Man, and conducts him to the Pavilion of* Achil-

Achilles. *Their converſation on the way.* Priam *finds* Achilles *at his table, caſts himſelf at his feet, and begs for the body of his Son;* Achilles, *mov'd with compaſſion, grants his requeſt, detains him one night in his Tent, and the next morning ſends him home with the body: The* Trojans *run out to meet him. The lamentations of* Andromache, Hecuba, *and* Helen, *with the ſolemnities of the Funeral.*

The time of twelve days is employ'd in this book, while the body of Hector *lies in the Tent of* Achilles. *And as many more are ſpent in the Truce allow'd for his interment. The Scene is partly in* Achilles's *Camp, and partly in* Troy.

NOW from the finiſh'd Games the *Grecian* band
Seek their black ſhips, and clear' the crowded ſtrand;
All ſtretch'd at eaſe the genial banquet ſhare,
And pleaſing ſlumbers quiet all their care.
Not ſo *Achilles:* He, to grief reſign'd,
His Friend's dear image preſent to his mind,
Takes his ſad couch, more unobſerv'd to weep,
Nor taſtes the gifts of all-compoſing ſleep.
Reſtleſs he roll'd around his weary bed,
And all his Soul on his *Patroclus* fed:
The form ſo pleaſing, and the heart ſo kind,
That youthful vigour, and that manly mind,
What toils they ſhar'd, what martial works they wrought,
What ſeas they meaſur'd, & what fields they fought;
All paſt before him in remembrance dear;
Thought follows thought, and tear ſucceeds to tear.

And

And now ſupine, now prone, the Hero lay,
Now ſhifts his ſide, impatient for the day:
Then ſtarting up, diſconſolate he goes
Wide on the lonely beach to vent his woes.
There as the ſolitary Mourner raves,
The ruddy Morning riſes o'er the waves;
Soon as it roſe, his furious Steeds he join'd;
The Chariot flies, and *Hector* trails behind.
And thrice *Patroclus!* round thy monument
Was *Hector* dragg'd, then hurry'd to the tent.
There ſleep at laſt o'ercomes the Hero's eyes;
While foul in duſt th'unhonour'd carcaſe lies,
But not deſerted by the pitying ſkies.
For *Phœbus* watch'd it with ſuperior care,
Preſerv'd from gaping wounds, and tainting air;
And ignominious as it ſwept the field,
Spread o'er the ſacred corſe his golden ſhield.
All Heav'n was mov'd, and *Hermes* will'd to go
By ſtealth to ſnatch him from th'inſulting Foe:
But *Neptune* this, and *Pallas* this denies,
And th'unrelenting Empreſs of the ſkies:
E're ſince that day implacable to *Troy*,
What time young *Paris*, ſimple Shepherd boy,
Won by deſtructive luſt (reward obſcene)
Their charms rejected for the *Cyprian* Queen.
But when the tenth cœleſtial morning broke,
To Heav'n aſſembled, thus *Apollo* ſpoke.
Unpitying Pow'rs! how oft each holy Fane
Has *Hector* ting'd with blood of victims ſlain?
And can ye ſtill his cold remains perſue?
Still grudge his body to the *Trojans* view?

Deny

Deny to Conſort, Mother, Son, and Sire,
The laſt ſad honours of a fun'ral fire?
Is then the dire *Achilles* all your care?
That iron heart, inflexibly ſevere;
A Lion, not a Man, who ſlaughters wide
In ſtrength of rage and impotence of pride,
Who haſtes to murder with a ſavage joy,
Invades around, and breathes but to deſtroy.
Shame is not of his ſoul; nor underſtood,
The greateſt evil and the greateſt good.
Still for one loſs he rages unreſign'd,
Repugnant to the lot of all mankind;
To loſe a Friend, a Brother, or a Son,
Heav'n dooms each mortal, and its will is done:
A while they ſorrow, then diſmiſs their care;
Fate gives the wound, and Man is born to bear.
But this inſatiate the commiſſion giv'n
By Fate, exceeds; and tempts the wrath of Heav'n:
Lo how his rage diſhoneſt drags along
Hector's dead earth inſenſible of wrong!
Brave tho' he be, yet by no reaſon aw'd,
He violates the laws of Man and God.
If equal honours by the partial ſkies
Are doom'd both Heroes, (*Juno* thus replies)
If *Thetis*' Son muſt no diſtinction know,
Then hear, ye Gods! the Patron of the Bow.
But *Hector* only boaſts a mortal claim,
His birth deriving from a mortal dame:
Achilles of your own Ætherial race
Springs from a Goddeſs, by a Man's embrace;
(A Goddeſs by our ſelf to *Peleus* giv'n,
A Man divine, and choſen Friend of Heav'n.)

To grace thoſe Nuptials; from the bright abode
Your ſelves were preſent; where this Minſtrel-God
(Well-pleas'd to ſhare the feaſt,) amid the quire
Stood proud to hymn, and tune his youthful lyre.
Then thus the Thund'rer checks th'imperial Dame:
Let not thy wrath the court of Heav'n inflame;
Their merits, nor their honours, are the ſame.
But mine, and ev'ry God's peculiar grace
Hector deſerves, of all the *Trojan* race:
Still on our ſhrines his grateful Off'rings lay,
(The only honours Men to Gods can pay)
Nor ever from our ſmoking Altar ceaſt
The pure Libation, and the holy Feaſt.
Howe'er by ſtealth to ſnatch the corſe away,
We will not: *Thetis* guards it night and day.
But haſte and ſummon to our Courts above
The azure Queen; let her perſuaſion move
Her furious Son from *Priam* to receive
The proffer'd ranſom, and the corps to leave.
He added not: And *Iris* from the ſkies
Swift as a whirlwind, on the meſſage flies,
Meteorous the face of ocean ſweeps,
Refulgent gliding o'er the ſable deeps.
Between where *Samos* wide his foreſts ſpreads;
And rocky *Imbrus* lifts its pointed heads,
Down plung'd the Maid; (the parted waves reſound)
She plung'd, and inſtant ſhot the dark profound.
As bearing death in the fallacious bait
From the bent angle ſinks the leaden weight;
So paſt the Goddeſs thro' the cloſing wave,
Where *Thetis* ſorrow'd in her ſecret cave:

There

There plac'd amidſt her melancholy train
(The blue-hair'd Siſters of the ſacred Main)
Penſive ſhe ſate, revolving fates to come,
And wept her god-like Son's approaching doom.
Then thus the Goddeſs of the painted bow.
Ariſe! O *Thetis*, from thy ſeats below.
'Tis *Jove* that calls: And why (the Dame replies)
Calls *Jove* his *Thetis* to the hated skies?
Sad object as I am for heav'nly ſight!
Ah! may my ſorrows ever ſhun the light!
Howe'er be Heav'ns almighty Sire obey'd----
She ſpake, and veil'd her head in ſable ſhade,
Which, flowing long, her graceful perſon clad;
And forth ſhe pac'd, majeſtically ſad.
Then thro' the world of waters, they repair
(The way fair *Iris* led) to upper air.
The deeps dividing, o'er the coaſt they riſe,
And touch with momentary flight the skies.
There in the light'nings blaze the Sire they found,
And all the Gods in ſhining Synod round.
Thetis approach'd with anguiſh in her face,
(*Minerva* riſing, gave the Mourner place)
Ev'n *Juno* ſought her ſorrows to conſole,
And offer'd from her hand the Nectar bowl:
She taſted, and reſign'd it: Then began
The ſacred Sire of Gods and mortal Man.
Thou com'ſt fair *Thetis*, but with grief o'ercaſt,
Maternal ſorrows, long, ah long to laſt!
Suffice, we know and we partake thy cares:
But yield to Fate, and hear what *Jove* declares.
Nine days are paſt, ſince all the Court above
In *Hector*'s cauſe have mov'd the ear of *Jove*;

'Twas

'Twas voted, *Hermes* from his god-like Foe
By stealth should bear him, but we will'd not so:
We will, thy Son himself the corse restore,
And to his conquest add this glory more.
Then hye thee to him, and our mandate bear;
Tell him he tempts the wrath of Heav'n too far:
Nor let him more (our anger if he dread)
Vent his mad vengeance on the sacred dead:
But yield to ransom and the Father's pray'r.
The mournful Father *Iris* shall prepare,
With gifts to sue; and offer to his hands
Whate'er his honour asks, or heart demands.
His word the silver-footed Queen attends,
And from *Olympus'* snowy tops descends.
Arriv'd, she heard the voice of loud lament,
And echoing groans that shook the lofty tent.
His Friends prepare the victim, and dispose
Repast unheeded, while he vents his woes.
The Goddess seats her by her pensive Son,
She prest his hand, and tender thus begun.
How long, unhappy! shall thy sorrows flow,
And thy heart waste with life-consuming woe?
Mindless of food, or love, whose pleasing reign
Sooths weary life, and softens human pain.
O snatch the moments yet within thy pow'r,
Nor long to live, indulge the am'rous hour!
Lo! *Jove* himself (for *Jove*'s command I bear)
Forbids to tempt the wrath of Heav'n too far,
No longer then (his fury if thou dread)
Detain the relicks of great *Hector* dead;
Nor vent on senseless earth thy vengeance vain,
But yield to ransom, and restore the slain.

To whom *Achilles*: Be the ranſom giv'n,
And we ſubmit, ſince ſuch the will of Heav'n.
While thus they commun'd, from th'*Olympian* [bow'r
Jove orders *Iris* to the *Trojan* tow'rs.
Haſte, winged Goddeſs! to the ſacred Town,
And urge her Monarch to redeem his Son;
Alone, the *Ilian* ramparts let him leave,
And bear what ſtern *Achilles* may receive:
Alone, for ſo we will: No *Trojan* near;
Except, to place the dead with decent care,
Some aged Herald, who with gentle hand,
May the ſlow Mules and fun'ral car command.
Nor let him death, nor let him danger dread,
Safe thro' the Foe by our protection led:
Him *Hermes* to *Achilles* ſhall convey,
Guard of his life, and partner of his way.
Fierce as he is, *Achilles'* ſelf ſhall ſpare
His age, nor touch one venerable hair;
Some thought there muſt be, in a Soul ſo brave,
Some ſenſe of duty, ſome deſire to ſave.
Then down her bow the winged *Iris* drives,
And ſwift at *Priam*'s mournful Court arrives;
Where the ſad Sons beſide their Father's Throne
Sate bath'd in tears, and anſwer'd groan with groan.
And all amidſt them lay the hoary Sire,
(Sad ſcene of woe!) His face his wrapt attire
Conceal'd from ſight; With frantick hands he ſprea
A ſhow'r of aſhes o'er his neck and head.
From room to room his penſive Daughters roam;
Whoſe ſhrieks and clamours fill the vaulted dome;
Mindful of thoſe, who, late their pride and joy,
Lye pale and breathleſs round the fields of *Troy!*

Befo

Before the King *Jove*'s Meſſenger appears,
And thus in whiſpers greets his trembling ears.
Fear not, oh Father! no ill news I bear;
From *Jove* I come, *Jove* makes thee ſtill his care:
For *Hector*'s ſake theſe walls he bids thee leave,
And bear what ſtern *Achilles* may receive:
Alone, for ſo he wills: No *Trojan* near,
Except to place the dead with decent care,
Some aged Herald, who with gentle hand
May the ſlow Mules and fun'ral car command.
Nor ſhalt thou death, nor ſhalt thou danger dread;
Safe thro' the Foe by his protection led:
Thee *Hermes* to *Pelides* ſhall convey,
Guard of thy life, and partner of thy way.
Fierce as he is, *Achilles*' ſelf ſhall ſpare
Thy age, nor touch one venerable hair;
Some thought there muſt be, in a Soul ſo brave,
Some ſenſe of duty, ſome deſire to ſave.
She ſpoke, and vaniſh'd. *Priam* bids prepare
His gentle Mules, and harneſs to the Car,
There, for the gifts, a poliſh'd casket lay:
His pious Sons the King's command obey.
Then paſt the Monarch to his bridal-room,
Where cedar-beams the lofty roofs perfume,
And where the treaſures of his Empire lay;
Then call'd his Queen, and thus began to ſay.
Unhappy Conſort of a King diſtreſt!
Partake the troubles of thy Husband's breaſt:
Saw deſcend the Meſſenger of *Jove*,
Who bids me try *Achilles*' mind to move,
Forſake theſe ramparts, and with gifts obtain
The corps of *Hector*, at yon' Navy ſlain.

Tell me thy thought: My heart impells to go
Thro' hoſtile Camps, and bears me to the Foe.
The hoary Monarch thus. Her piercing cries
Sad *Hecuba* renews, and then replies.
Ah! whither wanders thy diſtemper'd mind,
And where the prudence now that aw'd Mankind?
Thro' *Phrygia* once, and foreign Regions known,
Now all confus'd, diſtracted, overthrown!
Singly to paſs thro' Hoſts of Foes! to face
(Oh heart of ſteel!) the Murd'rer of thy Race!
To view that deathful eye, and wander o'er
Thoſe hands, yet red with *Hector*'s noble gore!
Alas! my Lord! he knows not how to ſpare,
And what his mercy, thy ſlain Sons declare;
So brave! ſo many fall'n! to calm his rage
Vain were thy dignity, and vain thy age.
No---pent in this ſad Palace let us give
To grief the wretched days we have to live.
Still, ſtill for *Hector* let our ſorrows flow,
Born to his own, and to his Parents woe!
Doom'd from the hour his luckleſs life begun,
To Dogs, to Vultures, and to *Peleus*' Son!
Oh! in his deareſt blood might I allay
My rage, and theſe barbarities repay!
For ah! could *Hector* merit thus? whoſe breath
Expir'd not meanly, in unactive death:
He pour'd his lateſt blood in manly fight,
And fell a Hero in his Country's right.
Seek not to ſtay me, nor my ſoul affright
With words of omen like a Bird of night.
(Reply'd unmov'd the venerable Man)
'Tis Heav'n commands me, & you urge in vain.

Had any mortal voice th'injunction laid,
Nor Augur, Prieſt, or Seer had been obey'd.
A preſent Goddeſs brought the high command,
I ſaw, I heard her, and the word ſhall ſtand.
I go, ye Gods! obedient to your call:
If in yon' Camp your Pow'rs have doom'd my fall,
Content----By the ſame hand let me expire!
Add to the ſlaughter'd Son the wretched Sire!
One cold embrace at leaſt may be allow'd,
And my laſt tears flow mingled with his blood!
From forth his open'd ſtores, this ſaid, he drew
Twelve coſtly carpets of refulgent hue;
As many veſts, as many mantles told,
And twelve fair veils, and garments ſtiff with Gold.
Two Tripods next & twice two chargers ſhine,
With ten pure Talents from the richeſt mine;
And laſt a large well-labour'd bowl had place,
(The pledge of Treaties once with friendly *Thrace*)
Seem'd all too mean the ſtores he could employ,
For one laſt look, to buy him back to *Troy!*
Lo! the ſad Father, frantick with his pain,
Around him furious drives his menial train:
In vain each Slave with duteous care attends,
Each office hurts him, and each face offends.
What make ye here officious crowds? (he cries)
Hence! Nor obtrude your anguiſh on my eyes.
Have ye no griefs at home, to fix ye there?
Am I the only object of deſpair?
Am I become my people's common ſhow,
Set up by *Jove* your ſpectacle of woe?
No, you muſt feel him too; your ſelves muſt fall;
The ſame ſtern God to ruin gives you all.

Nor is great *Hector* loſt by me alone;
Your ſole defence, your guardian Pow'r is gone!
I ſee your blood the fields of *Phrygia* drown,
I ſee the ruins of your ſmoking town!
Oh ſend me, Gods! e're that ſad day ſhall come,
A willing Ghoſt to *Pluto*'s dreary dome!
He ſaid, and feebly drives his Friends away;
The ſorrowing Friends his frantick rage obey.
Next on his Sons his erring fury falls,
Polites, *Paris*, *Agathon*, he calls,
His threats *Deïphobus* and *Dius* hear,
Hippothous, *Pammon*, *Helenus* the Seer,
And gen'rous *Antiphon*: For yet theſe nine
Surviv'd, ſad relicks of his num'rous Line.
Inglorious Sons of an unhappy Sire?
Why did not all in *Hector*'s cauſe expire?
Wretch that I am! my braveſt Offſpring ſlain,
You, the diſgrace of *Priam*'s houſe, remain!
Meſtor the brave renown'd in ranks of war,
With *Troïlus*, dreadful on his ruſhing car,
And laſt great *Hector*, more than Man divine,
For ſure he ſeem'd not of terreſtial line!
All thoſe relentleſs *Mars* untimely ſlew,
And left me theſe, a ſoft and ſervile crew,
Whoſe days the feaſt and wanton dance employ,
Gluttons and Flatt'rers, the contempt of *Troy!*
Why teach ye not my rapid wheels to run,
And ſpeed my journey to redeem my Son?
The Sons their Father's wretched age revere,
Forgive his anger, and produce the Car.
High on the ſeat the cabinet they bind:
The new-made Car with ſolid beauty ſhin'd;

Box

Box was the yoke, emboſt with coſtly pains,
And hung with ringlets to receive the reins;
Nine cubits long the traces ſwept the ground;
Theſe to the chariots poliſh'd pole they bound,
Then fix'd a ring the running reins to guide;
And cloſe beneath the gather'd ends were ty'd.
Next with the gifts (the price of *Hector* ſlain)
The ſad Attendants load the groaning wain:
Laſt to the yoke the well-match'd Mules they bring,
(The gift of *Myſia* to the *Trojan* King.)
But the fair Horſes, long his darling care,
Himſelf receiv'd and harneſs'd to his car:
Griev'd as he was, he not this task deny'd;
The hoary Herald help'd him at his ſide.
While careful theſe the gentle Courſers join'd,
Sad *Hecuba* approach'd with anxious mind;
A golden bowl that foam'd with fragrant wine,
(Libation deſtin'd to the Pow'r divine)
Held in her right, before the Steeds ſhe ſtands,
And thus conſigns it to the Monarch's hands.
Take this, & pour to *Jove:* that ſafe from harms,
His grace reſtore thee to our roof, and arms;
Since victor of thy fears, and ſlighting mine,
Heav'n, or thy ſoul, inſpire this bold deſign!
Pray to that God, who high on *Ida*'s brow
Surveys thy deſolated Realms below,
His winged Meſſenger to ſend from high
And lead thy way with heav'nly augury:
Let the ſtrong Sov'reign of the plumy race
Tow'r on the right of yon ætherеal ſpace.
That ſign beheld, and ſtrengthen'd from above,
Boldly purſue the journey mark'd by *Jove*;

But if the God his augury denies,
Suppreſs thy impulſe, nor reject advice.
'Tis juſt (ſaid *Priam*) to the Sire above
To raiſe our hands, for who ſo good as *Jove?*
He ſpoke, and bade th'attendant handmaid bring
The pureſt water of the living ſpring;
(Her ready hands the ew'r and baſon held)
Then took the golden cup his Queen had fill'd,
On the mid pavement pours the roſy wine,
Uplifts his eyes, and calls the Pow'r divine.
Oh firſt, and greateſt! Heav'ns Imperial Lord!
On lofty *Ida*'s holy hill ador'd!
To ſtern *Achilles* now direct my ways,
And teach him mercy when a Father prays.
If ſuch thy will, diſpatch from yonder ſky
Thy ſacred bird, cœleſtial augury!
Let the ſtrong Sov'reign of the plumy race
Tow'r on the right of yon' æthereal ſpace.
So ſhall thy Suppliant, ſtrengthen'd from above,
Fearleſs purſue the journey mark'd by *Jove*.
Jove heard his pray'r, and from the Throne on high
Diſpatch'd his bird, cœleſtial augury!
The ſwift-wing'd chaſer of the feather'd game,
And known to Gods by *Percnos*' lofty name.
Wide as appears ſome Palace gate diſplay'd,
So broad, his pinions ſtretch their ample ſhade,
As ſtooping dexter with reſounding wings
Th'imperial Bird deſcends in airy rings.
A dawn of joy in ev'ry face appears;
The mourning Matron dries her tim'rous tears.
Swift on his Car th'impatient Monarch ſprung;
The brazen portal in his paſſage rung.

The

The Mules preceding draw the loaded wain;
Charg'd with the gifts; *Idæus* holds the rein:
The King himſelf his gentle Steeds controuls,
And thro' ſurrounding friends the Chariot rolls.
On his ſlow wheels the following people wait,
Mourn at each ſtep, and give him up to Fate;
With hands uplifted, eye him as he paſt,
And gaze upon him as they gaz'd their laſt.
Now forward fares the Father on his way,
Thro' the lone fields, and back to *Ilion* they.
Great *Jove* beheld him as he croſt the plain,
And felt the woes of miſerable Man.
Then thus to *Hermes*. Thou whoſe conſtant cares
Still ſuccour Mortals, and atttend their pray'rs;
Behold an object to thy charge conſign'd,
If ever pity touch'd thee for Mankind.
Go, guard the Sire; th'obſerving Foe prevent,
And ſafe conduct him to *Achilles'* Tent.
The God obeys, his golden pinions binds,
And mounts incumbent on the wings of winds,
That high thro' fields of air his flight ſuſtain,
O'er the wide earth, and o'er the boundleſs main:
Then graſps the wand that cauſes ſleep to fly,
Or in ſoft ſlumbers ſeals the wakeful eye;
Thus arm'd, ſwift *Hermes* ſteers his airy way,
And ſtoops on *Helleſpont*'s reſounding ſea.
A beauteous Youth, majeſtick and divine,
He ſeem'd, fair Offſpring of ſome princely line!
Now twilight veil'd the glaring face of day,
And clad the duſky fields in ſober gray;
What time the Herald and the hoary King
Their Chariots ſtopping, at the ſilver ſpring

That circling *Ilus'* ancient marble flows,
Allow'd their Mules and Steeds a ſhort repoſe.
Thro' the dim ſhade the Herald firſt eſpies
A man's approach, and thus to *Priam* cries.
I mark ſome Foes advance: O King! beware;
This hard adventure claims thy utmoſt care;
For much I fear, deſtruction hovers nigh:
Our ſtate asks counſel, is it beſt to fly?
Or, old and helpleſs, at his feet to fall,
(Two wretched Suppliants) and for mercy call?
Th'afflicted Monarch ſhiver'd with deſpair;
Pale grew his face and upright ſtood his hair;
Sunk was his heart; his colour went and came;
A ſudden trembling ſhook his aged frame:
When *Hermes* greeting, touch'd his royal hand,
And gentle, thus accoſts with kind demand.
Say whither, Father! when each mortal ſight
Is ſeal'd in ſleep, thou wander'ſt thro' the night?
Why roam thy Mules and Steeds the plains along,
Thro' *Grecian* foes, ſo num'rous and ſo ſtrong?
What couldſt thou hope, ſhould theſe thy treaſures view,
Theſe, who with endleſs hate thy race purſue?
For what defence alas! couldſt thou provide;
Thy ſelf not young, a weak old Man thy guide.
Yet ſuffer not thy Soul to ſink with dread;
From me, no harm ſhall touch thy rev'rend head;
From *Greece* I'll guard thee too; for in thoſe lines
The living image of my Father ſhines.
Thy words, that ſpeak benevolence of mind
Are true, my Son! (the godlike Sire rejoin'd)
Great are my hazards; but the Gods ſurvey
My ſteps, and ſend thee, guardian of my way.

Hail,

Hail, and be bleſt! For ſcarce of mortal kind
Appear thy form, thy feature, and thy mind.
Nor true are all thy words, nor erring wide;
(The ſacred Meſſenger of Heav'n reply'd)
But ſay, convey'ſt thou thro' the lonely plains
What yet moſt precious of thy ſtore remains,
To lodge in ſafety with ſome friendly hand?
Prepar'd perchance to leave thy native land.
Or fly'ſt thou now? What hopes can *Troy* retain?
Thy matchleſs Son, her guard and glory, ſlain!
The King, alarm'd. Say what, & whence thou art;
Who ſearch the ſorrows of a Parent's heart,
And know ſo well how god-like *Hector* dy'd?
Thus *Priam* ſpoke, and *Hermes* thus reply'd.
You tempt me, Father, and with pity touch:
On this ſad ſubject you enquire too much.
Oft have theſe eyes that god-like *Hector* view'd
In glorious fight with *Grecian* blood embru'd:
I ſaw him, when like *Jove*, his flames he toſt
On thouſand ſhips, and wither'd half a Hoſt:
I ſaw, but help'd not: Stern *Achilles'* ire
Forbad aſſiſtance, and enjoy'd the fire.
For him I ſerve, of *Myrmidonian* race;
One Ship convey'd us from our native place;
Polyctor is my Sire, an honour'd name,
Old like thy ſelf, and not unknown to Fame:
Of ſev'n his Sons, by whom the lot was caſt
To ſerve our Prince, it fell on me, the laſt.
To watch this quarter my adventure falls,
For with the morn the *Greeks* attack your walls;
Sleepleſs they ſit, impatient to engage,
And ſcarce their Rulers check the martial rage.

If then thou art of ſtern *Pelides'* train,
(The mournful Monarch thus rejoin'd again)
Ah tell me truly, where, oh where are laid
My Son's dear relicks? what befalls him dead?
Have Dogs diſmember'd on the naked plains,
Or yet unmangled reſt his cold remains?
O favor'd of the skies! (Thus anſwer'd then
The Pow'r that mediates between Gods and Men)
Nor Dogs nor Vultures have thy *Hector* rent,
But whole he lies, neglected in the Tent:
This the twelfth evening ſince he reſted there,
Untouch'd by worms, untainted by the air.
Still as *Aurora*'s ruddy beam is ſpread,
Round his Friend's tomb *Achilles* drags the dead;
Yet undisfigur'd, or in limb, or face,
All freſh he lies, with ev'ry living grace,
Majeſtical in death! No ſtains are found
O'er all the corſe, and clos'd is ev'ry wound,
(Tho' many a wound they gave) Some heav'nly care,
Some hand divine, preſerves him ever fair:
Or all the Hoſt of Heav'n, to whom he led
A life ſo grateful, ſtill regard him dead.
Thus ſpoke to *Priam* the cœleſtial Guide,
And joyful thus the royal Sire reply'd.
Bleſt is the Man who pays the Gods above
The conſtant tribute of reſpect and love:
Thoſe who inhabit the *Olympian* bow'r
My Son forgot not, in exalted pow'r;
And Heav'n, that ev'ry virtue bears in mind,
Ev'n to the aſhes of the juſt, is kind.
But thou, oh gen'rous Youth! this goblet take,
A pledge of gratitude for *Hector*'s ſake;

And while the fav'ring Gods our ſteps ſurvey,
Safe to *Pelides*' Tent conduct my way.
To whom the latent God. O King forbear
To tempt my youth, for apt is youth to err:
But can I, abſent from my Prince's ſight,
Take gifts in ſecret, that muſt ſhun the light?
What from our Maſter's int'reſt thus we draw,
Is but a licens'd theft that 'ſcapes the law.
Reſpecting him, my ſoul abjures th' offence;
And as the crime I dread the conſequence.
Thee, far as *Argos*, pleas'd I could convey;
Guard of thy life, and partner of thy way.
On thee attend, thy ſafety to maintain,
O'er pathleſs foreſts, or the roaring main.
He ſaid, then took the Chariot at a bound,
And ſnatch'd the reins, and whirl'd the laſh around:
Before th'inſpiring God that urg'd them on,
The Courſers fly with ſpirit not their own.
And now they reach'd the naval walls, and found
The Guards repaſting, while the bowls go round;
On theſe the virtue of his wand he tries,
And pours deep ſlumber on their watchful eyes:
Then heav'd the maſſy gates, remov'd the bars,
And o'er the trenches led the rolling Cars.
Unſeen, thro' all the hoſtile Camp they went,
And now approach'd *Pelides*' lofty Tent.
Of fir the roof was rais'd, and cover'd o'er
With reeds collected from the marſhy ſhore;
And, fenc'd with paliſades, a Hall of ſtate,
(The work of Soldiers) where the Hero ſate.
Large was the door, whoſe well-compacted ſtrength
A ſolid pine-tree barr'd of wond'rous length;

Scarce

Scarce three ſtrong *Greeks* could lift its mighty weight;
But great *Achilles* ſingly clos'd the gate.
This *Hermes* (ſuch the pow'r of Gods) ſet wide;
Then ſwift alighted the cœleſtial Guide,
And thus, reveal'd---Hear Prince! and underſtand
Thou ow'ſt thy guidance to no mortal hand;
Hermes I am, deſcended from above,
The King of Arts, the Meſſenger of *Jove*.
Farewell: To ſhun *Achilles'* ſight I fly;
Uncommon are ſuch favours of the Sky,
Nor ſtand confeſt to frail Mortality.
Now fearleſs enter, and prefer thy pray'rs;
Adjure him by his Father's ſilver hairs,
His Son, his Mother! urge him to beſtow
Whatever pity that ſtern heart can know.
Thus having ſaid, he vaniſh'd from his eyes,
And in a moment ſhot into the skies:
The King, confirm'd from Heav'n, alighted there,
And left his aged Herald on the Car.
With ſolemn pace thro' various rooms he went,
And found *Achilles* in his inner Tent:
There ſate the Hero; *Alcimus* the brave,
And great *Automedon*, attendance gave:
Theſe ſerv'd his perſon at the royal feaſt;
Around, at awful diſtance, ſtood the reſt.
Unſeen by theſe, the King his entry made;
And proſtrate now before *Achilles* laid,
Sudden, (a venerable ſight!) appears;
Embrac'd his knees, and bath'd his hands in tears;
Thoſe direful hands his kiſſes preſs'd, embru'd
Ev'n with the beſt, the deareſt of his blood!

As

As when a Wretch, (who conſcious of his crime
Purſu'd for murder, flies his native clime)
Juſt gains ſome frontier, breathleſs, pale, amaz'd!
All gaze, all wonder: Thus *Achilles* gaz'd:
Thus ſtood th' Attendants ſtupid with ſurprize;
All mute, yet ſeem'd to queſtion with their eyes:
Each look'd on other, none the ſilence broke,
Till thus at laſt the Kingly Suppliant ſpoke.
Ah think, thou favour'd of the Pow'rs divine!
Think of thy Father's age, and pity mine!
In me, that Father's rev'rend image trace,
Thoſe ſilver hairs, that venerable face;
His trembling limbs, his helpleſs perſon ſee!
In all my equal, but in miſery!
Yet now perhaps, ſome turn of human fate
Expells him helpleſs from his peaceful State;
Think from ſome pow'rful Foe thou ſee'ſt him fly,
And beg protection with a feeble cry.
Yet ſtill one comfort in his Soul may riſe;
He hears his Son ſtill lives to glad his eyes;
And hearing ſtill may hope, a better day
May ſend him thee to chaſe that Foe away.
No comfort to my griefs, no hopes remain,
The beſt, the braveſt of my Sons are ſlain!
Yet what a Race? e're *Greece* to *Ilion* came,
The pledge of many a lov'd, and loving Dame;
Nineteen one Mother bore----Dead, all are dead!
How oft, alas! has wretched *Priam* bled?
Still one was left, their loſs to recompenſe;
His Father's hope, his Country's laſt defence.
Him too thy rage has ſlain! beneath thy ſteel
Unhappy, in his Country's cauſe he fell!

For

For him, thro' hoſtile Camps I bent my way;
For him thus proſtrate at thy feet I lay
Large gifts, proportion'd to thy wrath, I bear;
Oh hear the wretched, and the Gods revere!
Think of thy Father, and this face behold!
See him in me, as helpleſs and as old!
Tho' not ſo wretched: There he yields to me,
The firſt of men in ſov'reign miſery.
Thus forc'd to kneel, thus grov'ling to embrace
The ſcourge and ruin of my Realm and race;
Suppliant my Childrens murd'rer to implore,
And kiſs thoſe hands yet reeking with their gore!
Theſe words ſoft pity in the Chief inſpire,
Touch'd with the dear remembrance of his Sire.
Then with his hand (as proſtrate ſtill he lay)
The Old Man's cheek he gently turn'd away.
Now each by turns indulg'd the guſh of woe;
And now the mingled tides together flow:
This low on earth, that gently bending o'er
A Father one, and one a Son, deplore:
But great *Achilles* diff'rent paſſions rend,
And now his Sire he mourns, and now his Friend.
Th' infectious ſoftneſs thro' the Heroes ran;
One univerſal, ſolemn ſhow'r began;
They bore as Heroes, but they felt as Man.
Satiate at length with unavailing woes,
From the high Throne divine *Achilles* roſe;
The rev'rend Monarch by the hand he rais'd;
On his white beard and form majeſtick gaz'd,
Not unrelenting: Then ſerene began
With words to ſooth the miſerable Man.

Alas!

Alas! what weight of anguiſh haſt thou known?
Unhappy Prince! thus guardleſs and alone
To paſs thro' Foes, and thus undaunted face
The Man whoſe fury has deſtroy'd thy Race?
Heav'n ſure has arm'd thee with a heart of ſteel,
A ſtrength proportion'd to the woes you feel.
Riſe then: Let reaſon mitigate our care:
To mourn, avails not: Man is born to bear.
Such is, alas! the Gods ſevere decree;
They, only they are bleſt, and only free.
Two Urns by *Jove*'s high Throne have ever ſtood,
The ſource of Evil one, and one of Good:
From thence the cup of mortal man he fills,
Bleſſings to theſe, to thoſe diſtributes ills;
To moſt, he mingles both: The Wretch decreed
To taſte the bad, unmix'd, is curſt indeed:
Purſu'd by wrongs, by meagre famine driv'n,
He wanders, outcaſt both of Earth and Heav'n.
The happieſt taſte not happineſs ſincere,
But find the cordial draught is daſh'd with care.
Who more than *Peleus* ſhone in wealth and pow'r?
What ſtars concurring bleſt his natal hour?
A Realm, a Goddeſs, to his wiſhes giv'n,
Grac'd by the Gods with all the gifts of Heav'n!
One evil yet o'ertakes his lateſt day,
No Race ſucceeding to imperial ſway:
An only Son! and he (alas!) ordain'd
To fall untimely in a foreign land!
See him, in *Troy*, the pious care decline
Of his weak age, to live the curſe of thine!
Thou too, Old Man, haſt happier days beheld;
In riches once, in children once excell'd;

Extended *Phrygia* own'd thy ample Reign,
And all fair *Lesbos*' bliſsful ſeats contain,
And all wide *Helleſpont*'s unmeaſur'd main.
But ſince the God his hand has pleas'd to turn,
And fill thy meaſure from his bitter urn,
What ſees the Sun, but hapleſs Heroes falls?
War, and the blood of Men, ſurround thy walls!
What muſt be, muſt be. Bear thy lot, nor ſhed
Theſe unavailing ſorrows o'er the dead;
Thou can'ſt not call him from the *Stygian* ſhore,
But thou alas! may'ſt live, to ſuffer more!
To whom the King. Oh favour'd of the skies!
Here let me grow to earth! ſince *Hector* lies
On the bare beach, depriv'd of obſequies.
Oh give me *Hector!* to my eyes reſtore
His corſe, and take the gifts: I ask no more.
Thou, as thou may'ſt, theſe boundleſs ſtores enjoy;
Safe may'ſt thou ſail, and turn thy wrath from *Troy*;
So ſhall thy pity and forbearance give
A weak old Man to ſee the light and live!
Move me no more (*Achilles* thus replies
While kindling anger ſparkled in his eyes)
Nor ſeek by tears my ſteady Soul to bend;
To yield thy *Hector* I my ſelf intend:
For know, from *Jove* my Goddeſs-Mother came,
(Old Ocean's Daughter, ſilver-footed Dame)
Nor com'ſt thou but by Heav'n; nor com'ſt alone,
Some God impells with courage not thy own:
No human hand the weighty gates unbarr'd,
Nor could the boldeſt of our youth have dar'd
To paſs our outworks, or elude the Guard.

Ceaſe;

Ceaſe; leſt neglectful of high *Jove*'s command
I ſhow thee, King! thou tread'ſt on hoſtile land;
Releaſe my knees, thy ſuppliant arts give o'er,
And ſhake the purpoſe of my ſoul no more.
The Sire obey'd him, trembling and o'er-aw'd.
Achilles, like a Lion, ruſh'd abroad:
Automedon and *Alcimus* attend,
Whom moſt he honour'd, ſince he loſt his Friend;
Theſe to unyoke the Mules and Horſes went,
And led the hoary Herald to the tent;
Next heap'd on high the num'rous preſents bear
(Great *Hector*'s ranſom) from the poliſh'd car.
Two ſplendid mantles, and a carpet ſpread,
They leave, to cover, and inwrap the dead.
Then call the Handmaids with aſſiſtant toil
To waſh the body, and anoint with oil;
Apart from *Priam*, leſt th'unhappy Sire
Provok'd to paſſion, once more rouze to ire
The ſtern *Pelides*; and nor ſacred age
Nor *Jove*'s command, ſhould check the riſing rage.
This done, the garments o'er the corſe they ſpread;
Achilles lifts it to the fun'ral bed:
Then, while the body on the car they laid,
He groans, and calls on lov'd *Patroclus*' Shade.
If, in that gloom which never light muſt know,
The deeds of mortals touch the Ghoſts below;
O Friend! forgive me, that I thus fulfill
(Reſtoring *Hector*) Heav'ns unqueſtion'd will.
The gifts the Father gave, be ever thine,
To grace thy *Manes*, and adorn thy ſhrine.
He ſaid, and entring, took his ſeat of ſtate,
Where full before him rev'rend *Priam* ſate:

To whom, compos'd, the god-like Chief begun.
Lo! to thy pray'r reſtor'd, thy breathleſs Son:
Extended on the fun'ral couch he lies;
And ſoon as morning paints the eaſtern skies,
The ſight is granted to thy longing eyes.
But now the peaceful hours of ſacred night
Demand refection, and to reſt invite:
Nor thou O Father! thus conſum'd with woe,
The common cares that nouriſh life, foregoe.
Not thus did *Niobe*, of form divine,
A Parent once, whoſe ſorrows equal'd thine:
Six youthful Sons, as many blooming Maids
In one ſad day beheld the *Stygian* ſhades;
Theſe by *Apollo*'s ſilver bow were ſlain,
Thoſe, *Cynthia*'s arrows ſtretch'd upon the plain.
So was her pride chaſtiz'd by wrath divine,
Who match'd her own with bright *Latona*'s line;
But two the Goddeſs, twelve the Queen enjoy'd;
Thoſe boaſted twelve th'avenging two deſtroy'd.
Steep'd in their blood, and in the duſt outſpread,
Nine days neglected lay expos'd the dead;
None by to weep them, to inhume them none;
(For *Jove* had turn'd the Nation all to ſtone:)
The Gods themſelves at length relenting, gave
Th'unhappy race the honours of a grave.
Her ſelf a rock, (for ſuch was Heav'ns high will)
Thro' deſarts wild now pours a weeping rill;
Where round the bed whence *Acheloüs* ſprings
The wat'ry Fairies dance in mazy rings;
There high on *Sipylus* his ſhaggy brow,
She ſtands her own ſad monument of woe;
The rock for ever laſts, the tears for ever flow!

Such

Such griefs, O King! have other Parents known;
Remember theirs, and mitigate thy own.
The care of Heav'n thy *Hector* has appear'd,
Nor ſhall he lye unwept, and uninterr'd;
Soon may thy aged cheeks in tears be drown'd,
And all the eyes of *Ilion* ſtream around.
He ſaid, and riſing, choſe the victim ewe
With ſilver fleece, which his attendants ſlew.
The limbs they ſever from the reeking hyde,
With skill prepare them, and in parts divide:
Each on the coals the ſep'rate morſels lays,
And haſty, ſnatches from the riſing blaze.
With bread the glitt'ring caniſters they load,
Which round the board *Automedon* beſtow'd:
The Chief himſelf to each his portion plac'd,
And each indulging ſhar'd in ſweet repaſt.
When now the rage of hunger was repreſt,
The wond'ring Hero eyes his royal Gueſt;
No leſs the royal Gueſt the Hero eyes,
His god-like aſpect and majeſtick ſize;
Here, youthful grace and noble fire engage,
And there, the mild benevolence of age.
Thus gazing long, the ſilence neither broke,
(A ſolemn ſcene!) at length the Father ſpoke.
Permit me now, belov'd of *Jove!* to ſteep
My careful temples in the dew of ſleep:
For ſince the day that numbred with the dead
My hapleſs Son, the duſt has been my bed,
Soft ſleep a ſtranger to my weeping eyes,
My only food my ſorrows and my ſighs!
Till now, encourag'd by the grace you give,
I ſhare thy banquet, and conſent to live.

With that, *Achilles* bade prepare the bed,
With purple ſoft, and ſhaggy carpets ſpread;
Forth, by the flaming lights, they bend their way,
And place the couches, and the cov'rings lay.
Then he: Now Father ſleep, but ſleep not here,
Conſult thy ſafety, and forgive my fear,
Leſt any *Argive*, (at this hour awake,
To ask our counſel or our orders take,)
Approaching ſudden to our open'd Tent,
Perchance behold thee, and our grace prevent.
Should ſuch report thy honour'd perſon here,
The King of Men the ranſom might defer.
But ſay with ſpeed, if ought of thy deſire
Remains unask'd; what time the rites require
T' inter thy *Hector*? For, ſo long we ſtay
Our ſlaught'ring arm, and bid the Hoſts obey.
If then thy will permit (the Monarch ſaid)
To finiſh all due honours to the dead,
This, of thy grace, accord: To thee are known
The fears of *Ilion*, clos'd within her Town,
And at what diſtance from our Walls aſpire
The hills of *Ide*, and foreſts for the fire.
Nine days to vent our ſorrows I requeſt,
The tenth ſhall ſee the fun'ral and the feaſt;
The next, to raiſe his Monument be giv'n;
The twelfth we war, if war be doom'd by Heav'n!
This thy requeſt (reply'd the Chief) enjoy:
Till then, our Arms ſuſpend the fall of *Troy*.
Then gave his hand at parting, to prevent
The Old-man's fears, and turn'd within the tent;
Where fair *Briſeïs* bright in blooming charms
Expects her Hero with deſiring arms.

But in the porch the King and Herald reſt,
Sad dreams of care yet wand'ring in their breaſt.
Now Gods and Men the gifts of ſleep partake;
Induſtrious *Hermes* only was awake,
The King's return revolving in his mind,
To paſs the ramparts, and the watch to blind.
The Pow'r deſcending hover'd o'er his head:
And ſleep'ſt thou Father! (thus the Viſion ſaid)
Now doſt thou ſleep, when *Hector* is reſtor'd?
Nor fear the *Grecian* Foes, or *Grecian* Lord?
Thy preſence here ſhou'd ſtern *Atrides* ſee,
Thy ſtill-ſurviving Sons may ſue for thee,
May offer all thy treaſures yet contain,
To ſpare thy age; and offer all in vain!
Wak'd with the word, the trembling Sire aroſe,
And rais'd his Friend: The God before him goes,
He joins the Mules, directs them with his hand,
And moves in ſilence thro' the hoſtile land.
When now to *Xanthus'* yellow ſtream they drove,
(*Xanthus*, immortal Progeny of *Jove*)
The winged Deity forſook their view,
And in a moment to *Olympus* flew.
Now ſhed *Aurora* round her ſaffron ray,
Sprung thro' the gates of light, and gave the day:
Charg'd with their mournful load, to *Ilion* goe
The Sage and King, majeſtically ſlow.
Caſſandra firſt beholds from *Ilion*'s ſpire,
The ſad proceſſion of her hoary Sire,
Then, as the penſive pomp advanc'd more near,
Her breathleſs Brother ſtretch'd upon the bier:
A ſhow'r of tears o'erflows her beauteous eyes,
Alarming thus all *Ilion* with her cries.

Turn here your ſteps, and here your eyes employ,
Ye wretched Daughters, and ye Sons of *Troy!*
If e'er ye ruſh'd in crowds, with vaſt delight
To hail your Hero glorious from the fight;
Now meet him dead, and let your ſorrows flow!
Your common triumph, and your common woe!
In thronging crowds they iſſue to the plains,
Nor Man, nor Woman, in the walls remains.
In ev'ry face the ſelf-ſame grief is ſhown,
And *Troy* ſends forth one univerſal groan.
At *Scæa*'s gates they meet the mourning wain,
Hang on the wheels, and grovel round the ſlain.
The Wife and Mother, frantic with deſpair,
Kiſs his pale cheek, and rend their ſcatter'd hair:
Thus wildly wailing, at the gates they lay;
And there had ſigh'd and ſorrow'd out the day;
But god-like *Priam* from the Chariot roſe:
Forbear (he cry'd) this violence of woes,
Firſt to the Palace let the car proceed,
Then pour your boundleſs ſorrows o'er the dead.
The waves of people at his word divide,
Slow rolls the Chariot thro' the following tide;
Ev'n to the Palace the ſad pomp they wait:
They weep, and place him on the bed of ſtate.
A melancholy choir attend around,
With plaintive ſighs, and muſick's ſolemn ſound:
Alternately they ſing, alternate flow
Th'obedient tears, melodious in their woe.
While deeper ſorrows groan from each full heart,
And Nature ſpeaks at ev'ry pauſe of art.
Firſt to the corſe the weeping conſort flew,
Around his neck her milk-white arms ſhe threw,

And

And oh my *Hector!* oh my Lord! ſhe cries,
Snatch'd in thy bloom from theſe deſiring eyes!
Thou to the diſmal realms for ever gone!
And I abandon'd, deſolate, alone!
An only Son, once comfort of our pains,
Sad product now of hapleſs love, remains!
Never to manly age that Son ſhall riſe,
Or with increaſing graces glad my eyes:
For *Ilion* now (her great Defender ſlain)
Shall ſink, a ſmoaking ruin on the plain.
Who now protects her wives with guardian care?
Who ſaves her infants from the rage of war?
Now hoſtile Fleets muſt waft thoſe infants o'er,
(Thoſe Wives muſt wait 'em) to a foreign ſhore?
Thou too my Son! to barb'rous climes ſhalt goe,
The ſad companion of thy Mother's woe;
Driv'n hence a Slave before the victor's ſword;
Condemn'd to toil for ſome inhuman lord.
Or elſe ſome *Greek* whoſe Father preſt the plain.
Or Son, or Brother, by great *Hector* ſlain,
In *Hector*'s blood his vengeance ſhall enjoy,
And hurl thee headlong from the tow'rs of *Troy*.
For thy ſtern Father never ſpar'd a foe:
Thence all theſe tears, and all this ſcene of woe!
Thence, many evils his ſad parents bore,
His Parents many, but his conſort more.
Why gav'ſt thou not to me thy dying hand?
And why reciv'd not I thy laſt command?
Some word thou would'ſt have ſpoke, which ſadly dear,
My Soul might keep, or utter with a tear;
Which never, never could be loſt in air,
Fix'd in my heart, and oft repeated there!

Thus to her weeping Maids ſhe makes her moan;
Her weeping handmaids echo groan for groan.
The mournful Mother next ſuſtains her part.
Oh thou, the beſt, the deareſt to my heart!
Of all my race thou moſt by Heav'n approv'd,
And by th'Immortals ev'n in death belov'd!
While all my other Sons in barb'rous bands
Achilles bound, and ſold to foreign lands,
This felt no chains, but went a glorious Ghoſt
Free, and a Hero, to the *Stygian* coaſt.
Sentenc'd, 'tis true, by his inhuman doom,
Thy noble corſe was dragg'd around the tomb,
(The tomb of him thy warlike arm had ſlain)
Ungen'rous inſult, impotent and vain!
Yet glow'ſt thou freſh with ev'ry living grace,
No mark of pain, or violence of face;
Roſy and fair! as *Phœbus'* ſilver bow
Diſmiſs'd thee gently to the ſhades below.
Thus ſpoke the Dame, and melted into tears.
Sad *Helen* next in pomp of grief appears:
Faſt from the ſhining ſluices of her eyes
Fall the round cryſtal drops, while thus ſhe cries.
Ah deareſt Friend! in whom the Gods had join'd
The mildeſt manners with the braveſt mind!
Now twice ten years (unhappy years) are o'er
Since *Paris* brought me to the *Trojan* ſhore;
(Oh had I periſh'd, e're that form divine
Seduc'd this ſoft, this eaſy heart of mine!)
Yet was it ne'er my fate, from thee to find
A deed ungentle, or a word unkind:
When others curſt the auth'reſs of their woe,
Thy pity check'd my ſorrows in their flow:

If

If ſome proud Brother ey'd me with diſdain,
Or ſcornful Siſter with her ſweeping train,
Thy gentle accents ſoften'd all my pain.
For thee I mourn; and mourn my ſelf in thee,
The wretched ſource of all this miſery!
The fate I caus'd, for ever I bemoan;
Sad *Helen* has no Friend now thou art gone!
Thro' *Troy*'s wide ſtreets abandon'd ſhall I roam,
In *Troy* deſerted, as abhorr'd at home!
So ſpoke the Fair, with ſorrow-ſtreaming eye:
Diſtreſsful Beauty melts each ſtander-by;
On all around th'infectious ſorrow grows;
But *Priam* check'd the torrent as it roſe.
Perform, ye *Trojans*! what the rites require,
And fell the foreſts for a fun'ral pyre;
Twelve days, nor foes, nor ſecret ambuſh dread;
Achilles grants theſe honours to the dead.
He ſpoke; and at his word, the *Trojan* train
Their Mules and Oxen harneſs to the wain;
Pour thro' the gates, and, fell'd from *Ida*'s crown,
Roll back the gather'd foreſts to the town;
Theſe toils continue nine ſucceeding days,
And high in air a ſylvan ſtructure raiſe.
But when the tenth fair morn began to ſhine,
Forth to the pile was born the man divine,
And plac'd aloft: while all, with ſtreaming eyes,
Beheld the flames and rolling ſmokes ariſe.
Soon as *Aurora*, daughter of the dawn,
With roſy luſtre ſtreak'd the dewy lawn;
Again the mournful crowds ſurround the pyre,
And quench with wine the yet remaining fire.

The

The ſnowy bones his Friends and Brothers place
(With tears collected) in a golden vaſe;
The golden vaſe in purple palls they roll'd,
Of ſofteſt texture, and inwrought with Gold;
Laſt o'er the urn the ſacred earth they ſpread,
And rais'd the Tomb, memorial of the dead.
(Strong Guards and Spies, till all the rites were done,
Watch'd from the riſing to the ſetting Sun)
All *Troy* then moves to *Priam*'s Court again,
A ſolemn, ſilent, melancholy train.
Aſſembled there, from pious toil they reſt,
And ſadly ſhar'd the laſt ſepulcral feaſt.
Such honours *Ilion* to her Hero paid,
And peaceful ſlept the mighty *Hector*'s Shade.

The End of the ILIAD.

2 AP 57

OBSERVATIONS ON THE TWENTY-SECOND BOOK.

I.

IT is impoſſible but the whole attention of the Reader muſt be awaken'd in this book: The Heroes of the two Armies are now to encounter; all the foregoing battels have been but ſo many preludes and under-actions, in order to this great event, wherein the whole fate of *Greece* and *Troy* is to be decided by the ſword of *Achilles* and *Hector*.

This is the book, which of the whole Iliad appears to me the moſt charming. It aſſembles in it all that can be imagined of great and important on the one hand, and of tender and melancholy on the other. *Terror* and *Pity* are here wrought up to perfection; and if the Reader is not ſenſible of both in a high degree, either he is utterly void of all taſte, or the Tranſlator of all skill, in Poetry.

II.

VERSE 37. *Not half ſo dreadful riſes*, &c.]

With how much dreadful pomp is *Achilles* here introduced! How noble, and in what bold colours hath he drawn the blazing of his Arms, the rapidity of his advance, the terror of his appearance, the deſolation around him; but above all, the certain death attending all his motions and his very looks; what a crowd of terrible ideas in this one ſimile!

But immediately after this, follows the moving image of the two aged Parents, trembling, weeping, and imploring their Son: That is ſucceeded again by the dreadful gloomy picture of *Hector*, all on fire, obſtinately bent on death, and expecting *Achilles*; admirably painted in the ſimile of the Snake roll'd up in his den and collecting his poiſons: And indeed thro' the whole book this wonderful contraſt and oppoſition of the *moving* and of the *terrible*, is perpetually kept up, each heightening the other. I can't find words to expreſs how ſo great beauties affect me.

III.

VERSE 51. *The ſpeech of* Priam *to* Hector.] The Poet has entertain'd us all along with various ſcenes of ſlaughter and horrour: He now changes to the pathetick, and fills the mind of the Reader with tender ſorrows. *Euſtathius* obſerves that *Priam* preludes to his words by actions expreſſive of miſery: The unhappy Orator introduces his ſpeech to *Hector* with groans and tears, and rending his hoary hair. The Father and the King plead with *Hector* to preſerve his life and his country. He repreſents his own age, and the loſs of many of his Children; and adds, that if *Hector* falls, he ſhould then be inconſolable, and the Empire of *Troy* at an end.

It is a piece of great judgment in *Homer* to make the fall of *Troy* to depend upon the death of *Hector*: The Poet does not openly tell us that *Troy* was taken by

by the *Greeks*, but that the Reader might not be unacquainted with what happen'd after the period of his Poem, he gives us to underſtand in this ſpeech, that the City was taken, and that *Priam*, his Wives, his Sons and Daughters, were either kill'd or made Slaves.

IV.

VERSE 76. *Enter yet the wall, And ſave*, &c.] The argument that *Priam* uſes (ſays *Euſtathius*) to induce *Hector* to ſecure himſelf in *Troy* is remarkable; he draws it not from *Hector*'s fears, nor does he tell him that he is to ſave his own life; but he inſiſts upon ſtronger motives: He tells him he may preſerve his fellow-Citizens, his Country, and his Father; and farther, perſuades him not to add glory to his mortal Enemy by his fall.

V.

VERSE 90. *My bleeding Infants daſh'd againſt the floor.*] Cruelties which the *Barbarians* uſually exerciſ'd in the ſacking of Towns. Thus *Iſaiah* foretels to *Babylon* that her Children ſhall be daſh'd in pieces before her eyes by the *Medes*. *Infantes eorum allidentur in oculis eorum*, XII. 16. And *David* ſays to the ſame City, *Happy ſhall he be that taketh and daſheth thy little ones againſt the ſtones.* Pſal. CXXXVII. 9. And in the Prophet *Hoſea*, XIII. 16. *Their Infants ſhall be daſh'd in pieces. Dacier.*

VI.

VERSE 102. *But when the Fates*, &c.] Nothing can be more moving than the image which *Homer* gives here, in comparing the different effects produc'd by the view of a young Man, and that of an old one, both bleeding, and extended on the duſt. The old Man 'tis certain touches us moſt, and ſeveral reaſons may be given for it; the principal is, that the young Man defended himſelf, and his death is glorious; whereas an old Man has no defence but his weakneſs, prayers, and tears. They

muſt be very inſenſible of what is dreadful, and have no taſte in Poetry, who omit this paſſage in a tranſlation, and ſubſtitute things of a trivial and inſipid nature. *Dacier.*

VII.

VERSE 114. *The ſpeech of* Hecuba,] The ſpeech of *Hecuba* opens with as much tenderneſs as that of *Priam:* The circumſtance in particular of her ſhewing that breaſt to her Son which had ſuſtain'd his infancy, is highly moving: It is a ſilent kind of oratory, and prepares the heart to liſten, by prepoſſeſſing the eye in favour of the ſpeaker.

Euſtathius takes notice of the difference between the ſpeeches of *Priam* and *Hecuba: Priam* diſſuades him from the combat by enumerating not only the loſs of his own Family, but of his whole Country; *Hecuba* dwells entirely upon his ſingle death. This is a great beauty in the Poet, to make *Priam* a Father to his whole Couutry; but to deſcribe the fondneſs of the Mother as prevailing over all other conſiderations, and to mention that only which chiefly affects her.

This puts me in mind of a judicious ſtroke in *Milton*, with regard to the ſeveral characters of *Adam* and *Eve.* When the Angel is driving them both out of Paradiſe, *Adam* grieves that he muſt leave a place where he had convers'd with God and his Angels; but *Eve* laments that ſhe ſhall never more behold the fine flowers of *Eden:* Here *Adam* mourns like a Man, and *Eve* like a Woman.

VIII.

VERSE 138. *The Soliloquy of* Hector.] There is much greatneſs in the ſentiments of this whole ſoliloquy. *Hector* prefers death to an ignominious life: He knows how to die with glory, but not how to live with diſhonour. The reproach of *Polydamas* affects him; the ſcandals of the meaneſt

meaneſt people have an influence on his thoughts. 'Tis remarkable that he does not ſay, he fears the inſults of the braver *Trojans*, but of the moſt worthleſs only. Men of merit are always the moſt candid; but others are ever for bringing all men to a level with themſelves. They cannot bear that any one ſhould be ſo bold as to excel, and are ready to pull him down to them, upon the leaſt miſcarriage. This ſentiment is perfectly fine, and agreeable to the way of thinking natural to a great and ſenſible mind.

There is a very beautiful break in the middle of this ſpeech. *Hector*'s mind fluctuates every way, he is calling a council in his own breaſt, and conſulting what method to purſue: He doubts if he ſhould not propoſe terms of peace to *Achilles*, and grants him very large conceſſions; but of a ſudden he checks himſelf, and leaves the ſentence unfiniſh'd. The Paragraph runs thus, " If, ſays „ *Hector*, I ſhould offer him the largeſt conditions, „ give all that *Troy* contains----There he ſtops, „ and immediately ſubjoins, " But why do I delude myſelf, *&c.*

'Tis evident from this ſpeech that the power of making peace was in *Hector*'s hands: For unleſs *Priam* had trensfer'd it to him he could not have made theſe propoſitions. So that it was *Hector* who broke the Treaty in the third book; (where the very ſame conditions were propos'd by *Agamemnon.*) 'Tis *Hector* therefore that is guilty, he is blameable in continuing the war, and involving the *Greeks* and *Trojans* in blood. This conduct in *Homer* was neceſſary; he obſerves a poetical juſtice, and ſhews us that *Hector* is a criminal, before he brings him to death. *Euſtathius.*

IX.

VERSE 140. *Shall proud* Polydamas, *&c.*] *Hector* alludes to the counſel given him by *Polydamas* in

the eighteenth book, which he then neglected to follow: It was, to withdraw to the City, and fortify themſelves there, before *Achilles* return'd to the battel.

X.

VERSE 167. *We greet not here as Man converſing Man, Met at an oak, or journying o'er a plain*, &c.] The words literally are theſe, " *There is no talking with* Achilles, ἀπὸ δρυὸς ἠὲ ἀπὸ πέτρης, *from an oak, or from a rock*, [or about an oak or a rock] *as a young Man and a Maiden talk together.* It is thought an obſcure paſſage, tho' I confeſs I am either too fond of my own explication in the above-cited verſes, or they make it a very clear one. „ There is no converſing with this implacable „ enemy in the rage of battel; as when ſauntring „ people talk at leiſure to one another on the road, „ or when young Men and Women meet in a „ field. " I think the expoſition of *Euſtathius* more farfetch'd, tho' it be ingenious; and therefore I muſt do him the juſtice not to ſuppreſs it. It was a common practice, ſays he, with the Heathens, to expoſe ſuch children as they either could not, or would not educate: The places where they depoſited them were uſually in the Cavities of *rocks*, or the hollow of *oaks*: Theſe children being frequently found and preſerv'd by ſtrangers, were ſaid to be the offſpring of thoſe oaks or rocks where they were found. This gave occaſion to the Poets to feign that Men were born of *oaks*; and there was a famous fable too of *Deucalion* and *Pyrrha*'s repairing mankind by caſting *ſtones* behind them: It grew at laſt into a proverb, to ſignify idle tales; ſo that in the preſent paſſage it imports, that *Achilles will not liſten to ſuch idle tales as may paſs with ſilly maids and fond Lovers.* For fables and ſtories (and particularly ſuch ſtories as the preſervation, ſtrange fortune, and adventures of expos'd children) are the

the uſual converſation of young Men and Maidens. *Euſtathius* his explanation may be corroborated by a parallel place in the Odyſſey; where the Poet ſays,

Οὐ γὰρ ἀπὸ δρυὸς ἐσσι παλαιφάτου οὐδ' ἀπὸ πέτρης.

The meaning of which paſſage is plainly this, *Tell me of what race you are, for undoubtedly you had a Father and Mother; you are not, according to the old ſtory, deſcended from an* oak *or a* rock. Where the word παλαιφάτου ſhews that this was become an ancient proverb even in *Homer*'s days.

XI.

Verse 180. *Struck by ſome God, he fears, recedes, and flies.*] I doubt not moſt Readers are ſhock'd at the flight of *Hector:* It is indeed a high exaltation of *Achilles* (which was the Poets chief care, as he was his chief Hero) that ſo brave a Man as *Hector* durſt not ſtand him. While *Achilles* was at a diſtance he had fortify'd his heart with noble reſolutions, but at his approach they all vaniſh, and he flies. This (as exceptionable as ſome may think it) may yet be allow'd to be a true portrait of human-nature; for diſtance, as it leſſens all objects, ſo it does our fears: But where inevitable danger approaches, the ſtouteſt hearts will feel ſome apprehenſions at certain fate. It was the ſaying of one of the braveſt Men in this age, to one who told him he fear'd nothing, *Shew me but a certain danger, and I ſhall be as much afraid as any of you.* I don't abſolutely pretend to juſtify this paſſage in every point, but only to have thus much granted me, that *Hector* was in this deſperate circumſtance.

Firſt, It will not be found in the whole Iliad, that *Hector* ever thought himſelf a match for *Achilles*. *Homer* (to keep this in our minds) had juſt

now made *Priam* tell him (as a thing known, for certainly *Priam* would not inſult him at that time) that there was no compariſon between his own ſtrength, and that of his Antagoniſt.

- - -ἐπεὶ ἦ πολὺ φέρτερός ἐσσι.

Secondly, we may obſerve with *Dacier*, the degrees by which *Homer* prepares this incident. In the 18th book the mere ſight and voice of *Achilles*, unarm'd, has terrify'd and put the whole *Trojan* Army into diſorder. In the 19th, the very ſound of the cœleſtial Arms given him by *Vulcan*, has affrighted his own *Myrmidons* as they ſtand about him. In the 20th, he has been upon the point of killing *Æneas*, and *Hector* himſelf was not ſav'd from him but by *Apollo*'s interpoſing. In that and the following book, he makes an incredible ſlaughter of all that oppoſe him; he overtakes moſt of thoſe that fly from him, and *Priam* himſelf opens the gates of *Troy* to receive the reſt.

Thirdly, *Hector* ſtays, not that he hopes to overcome *Achilles*, but becauſe ſhame and the dread of reproach forbid him to re-enter the city; a ſhame (ſays *Euſtathius*) which was a fault, that betray'd him out of his life, and ruin'd his country. Nay, *Homer* adds farther, that he only ſtay'd by the immediate *will of Heaven*, intoxicated and irreſiſtibly bound down by *Fate*.

Ἕκτορα δ' αὐτῆ μεῖναι ὀλοὴ μοῖρ' ἐπέδησεν.

Fourthly, he had juſt been reflecting on the injuſtice of the war he maintain'd; his ſpirits are depreſt by Heaven, he expects certain death, he perceives himſelf abandon'd by the Gods; (as he directly ſays in ℣. 300, &c. of the *Greek*, and 385, of

of the tranſlation) ſo that he might ſay to *Achilles* what *Turnus* does to *Æneas*,

Dii *me terrent*, & Jupiter *hoſtis.*

This indeed is the ſtrongeſt reaſon that can be offer'd for the flight of *Hector*. He flies not from *Achilles* as a mortal Hero, but from one whom he ſees clad in impetrable armour, ſeconded by *Minerva*, and one who had put to flight the inferior Gods themſelves. This is not Cowardice according to the conſtant principles of *Homer*, who thought it no part of a Hero's character to be impious, or to fancy himſelf independent on the ſupreme being.

Indeed it had been a grievous fault, had our Author ſuffer'd the courage of *Hector* entirely to forſake him even in this extremity: A brave Man's ſoul is ſtill capable of rouzing itſelf, and acting honourably in the laſt ſtruggles. Accotdingly *Hector*, tho' deliver'd over to his deſtiny, abandon'd by the Gods, and certain of death, yet ſtops and attacks *Achilles*; when he loſes his ſpear, he draws his ſword: It was impoſſible he ſhould conquer, it was only in his power to fall glorioufly; this he did, and it was all that Man could do.

If the Reader, after all, cannot bring himſelf to like this paſſage, for his own particular; yet to induce him to ſuſpend his abſolute cenſure, he may conſider that *Virgil* had an uncommon eſteem for it, as he has teſtify'd in transferring it almoſt entirely to the death of *Turnus*; where there was no neceſſity of making uſe of the like incidents: But doubtleſs he was touch'd with this epiſode, as with one of thoſe which intereſt us moſt of the whole Iliad, by a ſpectacle at once ſo terrible, and ſo deplorable. I muſt alſo add the ſuffrage of *Ariſtotle*, who was ſo far from looking upon this paſſage as ridiculous or blameable, that he eſteem'd

it marvellous and admirable. „ The *wonderful*, „ ſays he, ought to have place in Tragedy, but „ ſtill more in Epic Poetry, which proceeds in „ this point even to the unreaſonable: For as in „ Epic Poems one ſees not the perſons acting, ſo „ whatever paſſes the bounds of reaſon is proper „ to produce the admirable and the marvellous. „ For example, what *Homer* ſays of *Hector* perſued „ by *Achilles*, would appear ridiculous on the „ ſtage; for the ſpectators could not forbear laughing „ to ſee on one ſide the *Greeks* ſtanding without „ any motion, and on the other, *Achilles* purſuing „ *Hector*, and making ſigns to the troops not to „ dart at him. But all this does not appear when „ we read the poem: for what is wonderful is „ always agreeable, and as a proof of it, we find „ that they who relate any thing uſually add ſome „ thing to the truth, that it may the better pleaſe „ thoſe who hear it.

The ſame great Critick vindicates this paſſage in the chapter following. „ A Poet, ſays he, is „ inexcuſable if he introduces ſuch things as are „ impoſſible according to the rules of poetry: but „ this ceaſes to be a fault, if by thoſe means he „ attains to the end he propos'd; for he has then „ brought about what intended: For example, „ if he renders by it any part of his poem more „ aſtoniſhing or admirable. Such is the place in „ the Iliad, where *Achilles* purſues *Hector*. *Ariſt.* „ poet. chap. 25, 26.

XII.

VERSE 197. *Where two fam'd fountains.*] *Strabo* blames *Homer* for ſaying that one of the ſources of *Scamander* was a warm fountain; whereas (ſays he) there is but one ſpring, and that cold, neither is this in the place where *Homer* fixes it, but in the mountain. It is obſerv'd by *Euſtathius* that tho' this was not true in *Strabo*'s days, yet it might in *Homer*'s,

mer's, greater changes having happen'd in leſs time than that which paſs'd between thoſe two Authors. *Sandys*, who was both a Geographer and Critick of great accuracy, as well as a traveller of great veracity, affirms as an eye witneſs, that there are yet ſome hot-water ſprings in that part of the country, oppoſite to *Tenedos*. I cannot but think that Gentleman muſt have been particularly diligent and curious in his enquiries into the remains of a place ſo celebrated in poetry; as he was not only perhaps the moſt learned, but one of the beſt Poets of his time: I am glad of this occaſion to do his memory ſo much juſtice as to ſay, the *Engliſh* verſification owes much of its improvement to his tranſlations, and eſpecially that admirable one of *Job*. What chiefly pleaſes me in this place, is to ſee the exact Landskip of old *Troy*, we have a clear Idea of the town itſelf, and of the roads and country about it; the river, the fig-trees, and every part is ſet before our eyes.

XIII.

VERSE 218. *The gazing Gods lean forward from the ſky.*] We have here an inſtance of the great judgment of *Homer*. The death of *Hector* being the chief action of the poem; he aſſembles the Gods, and calls a council in Heaven concerning it: It is for the ſame reaſon that he repreſents *Jupiter* with the greateſt ſolemnity weighing in his ſcales the fates of the two Heroes: I have before obſerv'd at large upon the laſt circumſtance in a preceding note, ſo that there is no occaſion to repeat it.

I wonder that none of the Commentators have taken notice of this beauty; in my opinion it is a very neceſſary obſervation, and ſhews the art and judgment of the Poet, in that he has made the greateſt and finiſhing action of the poem of ſuch importance that it engages the Gods in debates.

XIV.

XIV.

VERSE 226. *From* Ida's *ſummits---*] It was the cuſtom of the *Pagans* to ſacrifice to the Gods upon the hills and mountains, in ſcripture language upon the *high places*, for they were perſuaded that the Gods in a particular manner inhabited ſuch eminences: Wherefore God order'd his people to deſtroy all thoſe high places, which the Nations had prophan'd by their Idolatry. *You ſhall utterly deſtroy all the places wherein the Nations which you ſhall poſſeſs ſerved their Gods, upon the high mountains, and upon the hills, and under every green tree.* Deut. XII. 2. 'Tis for this reaſon that ſo many Kings are reproach'd in ſcripture for not *taking away the high places.*

XV.

VERSE 249. *Thus ſtep by ſtep*, &c.] There is ſome difficulty in this paſſage, and it ſeems ſtrange that *Achilles* could not overtake *Hector* whom he excel'd ſo much in ſwiftneſs, eſpecially when the Poet deſcribes him as running in a narrower circle than *Hector*: *Euſtathius* gives us many ſolutions from the Ancients: *Homer* has already told us that they run for the life of *Hector*; and conſequently *Hector* would exert his utmoſt ſpeed, whereas *Achilles* might only endeavour to keep him from entring the city: Beſides, *Achilles* could not directly purſue him, becauſe he frequently made efforts to ſhelter himſelf under the wall, and he being oblig'd to turn him from it, he might be forced to take more ſteps than *Hector*; but the Poet to take away all grounds of an objection, tells us afterwards, that *Appollo* gave him a ſupernatural ſwiftneſs.

XVI.

VERSE 257. *As Men in ſlumbers.*] This beautiful compariſon has been condemn'd by ſome of the Ancients, even ſo far as to judge it unworthy of

of having a place in the Iliad: They ſay the diction is mean, and the ſimilitude itſelf abſurd, becauſe it compares the ſwiftneſs of the Heroes to Men aſleep, who are in a ſtate of reſt and inactivity; but ſurely there cannot be a more groundleſs criticiſm: The Poet is ſo far from drawing his compariſon from the repoſe of Men aſleep, that he alludes only to their dreams: It is a race in fancy that he deſcribes; and ſurely the imagination is nimble enough to illuſtrate the greateſt degree of ſwiftneſs: Beſides the verſes themſelves run with the utmoſt rapidity, and imitate the ſwiftneſs they deſcribe. *Euſtathius.*

What ſufficiently proves theſe verſes to be genuine, is, that *Virgil* has imitated them, *Æn.* 12.

Ac veluti in ſomnis- - - -

XVII.

VERSE 269. *Sign'd to the troops*, &c.] The difference which *Homer* here makes between *Hector* and *Achilles* deſerves to be taken notice of; *Hector* in running away towards the walls, to the end that the *Trojans* who are upon them may overwhelm *Achilles* with their darts; and *Achilles* in turning *Hector* towards the plain, makes a ſign to his troops not to attack him. This ſhews the great courage of *Achilles*. Yet this action which appears ſo generous has been very much condemn'd by the Ancients; *Plutarch* in the life of *Pompey* gives us to underſtand, that it was look'd upon as the action of a fool too greedy of glory: Indeed this is not a ſingle combat of *Achilles* againſt *Hector*, (for in that caſe *Achilles* would have done very ill not to hinder his troops from aſſaulting him) this was a rencounter in a battel, and ſo *Achilles* might, and ought to take all advantage to rid himſelf, the readieſt and the ſureſt

ſureſt way, of an Enemy whoſe death would procure an entire victory to his party. Wherefore does he leave this victory to chance? Why expoſe himſelf to the hazard of loſing it? Why does he prefer his private glory to the publick weal, and the ſafety of all the *Greeks*, which he puts to the venture by delaying to conquer, and endangering his own perſon? I grant it is a fault, but it muſt be own'd to be the fault of a Hero. *Euſtathius. Dacier.*

XVIII.

VERSE 277. *Then* Phœbus *left him- - - -*] This is a very beautiful and poetical manner of deſcribing a plain circumſtance. The hour of *Hector*'s death was now come, and the Poet expreſſes it by ſaying that *Apollo*, or *Deſtiny*, forſakes him: That is, the Fates no longer protect him. *Euſtathius.*

XIX.

VERSE *id.* ---*Fierce* Minerva *flies To ſtern* Pelides, *&c.*] The Poet may ſeem to diminiſh the glory of *Achilles*, by aſcribing the victory over *Hector* to the aſſiſtance of *Pallas*; whereas in truth he fell by the hand only of *Achilles*: But poetry loves to raiſe every thing into a wonder; it ſteps out of the common road of narration, and aims to ſurprize; and the Poet would farther inſinuate that it is a greater glory to *Achilles* to be belov'd by the Gods, than to be only excellent in valour: For many Men have valour, but few the favour of Heaven. *Euſtathius.*

XX.

VERSE 291. *Obey'd and reſted.*] The whole paſſage where *Pallas* deceives *Hector* is evidently an allegory: *Achilles* perceiving that he cannot overtake *Hector*, pretends to be quite ſpent and wearied in the purſuit; the ſtratagem takes effect, and recalls his Enemy: This the Poet expreſſes by ſaying that

that *Pallas*, or *Wiſdom*, came to aſſiſt *Achilles*. *Hector* obſerving his enemy ſtay to reſt, concludes that he is quite fatigued, and immediately takes courage and advances upon him; he thinks he has him at an advantage, but at laſt finds himſelf deceiv'd: Thus making a wrong judgment he is betray'd into his death; ſo that his own *falſe judgment* is the *treacherous Pallas* that deceives him. *Euſtathius.*

XXI.

VERSE 317. *The Speeches of* Hector, *and of* Achilles.] There is an oppoſition between theſe ſpeeches excellently adapted to the characters of both the Heroes: That of *Hector* is full of courage, but mixt with humanity: That of *Achilles*, of reſentment and arrogance: We ſee the great *Hector* diſpoſing of his own remains, and that thirſt of glory which has made him live with honour, now bids him provide, as *Euſtathius* obſerves, that what once was *Hector* may not be diſhonour'd: Thus we ſee a ſedate, calm courage, with a contempt of death, in the ſpeeches of *Hector*. But in that of *Achilles* there is a *fierté*, and an inſolent air of ſuperiority; his magnanimity makes him ſcorn to ſteal a victory, he bids him prepare to defend himſelf with all his forces, and that valour and reſentment which made him deſirous that he might revenge himſelf upon *Hector* with his own hand, and forbade the *Greeks* to interpoſe, now directs him not to take any advantage over a brave enemy. I think both their characters are admirably ſuſtain'd, and tho' *Achilles* be drawn with a great violence of features; yet the picture is undoubtedly like him; and it had been the utmoſt abſurdity to have ſoften'd one line upon this occaſion, when the ſoul of *Achilles* was all on fire to revenge the death of his friend *Patroclus*. I muſt deſire the Reader to carry this obſervation in his memory, and

and particularly in that place, where *Achilles* ſays he could eat the very fleſh of *Hector*; (tho' I have a little ſoften'd it in the tranſlation) ℣. 438.

XXII.

VERSE 391. *So Jove's bold Bird*, &c.] The Poet takes up ſome time in deſcribing the two great Heroes before they cloſe in fight: The verſes are pompous and magnificent, and he illuſtrates his deſcription with two beautiful ſimiles. He makes a double uſe of this conduct; which not only raiſes our imagination to attend to ſo momentous an action, but by lengthening his narration keeps the mind in a pleaſing ſuſpenſe, and divides it between hopes and fears for the fate of *Hector* or *Achilles*.

XXIII.

VERSE 439. *Thro' that penetrable part Furious he drove*, &c.] It was neceſſary that the Poet ſhou'd be very particular in this point, becauſe the Arms that *Hector* wore, were the Arms of *Achilles*, taken from *Patroclus*; and conſequently, as they were the work of *Vulcan*, they would preſerve *Hector* from the poſſibility of a wound: The Poet therefore to give an air of probability to his ſtory, tells us that they were *Patroclus* his Arms, and as they were not made for *Hector*, they might not exactly fit his body: So that it is not improbable but there might be ſome place about the neck of *Hector* ſo open as to admit the ſpear of *Achilles*. *Euſtathius*.

XXIV.

VERSE 438. *Could I my ſelf the bloody banquet join!*] I have before hinted that there is ſomething very fierce and violent in this paſſage; but I fancy what I there obſerv'd will juſtify *Homer* in his relation, tho' not *Achilles* in his ſavage ſentiments: Yet the Poet ſoftens the expreſſion by making *Achilles* only wiſh that his heart would permit him to devour him: This is much more tolerable than

than a paſſage in the *Thebais* of *Statius*, where *Tydeus* in the very pangs of death is repreſented as gnawing the head of his enemy.

XXV.

VERSE 439. *Should* Troy, *to bribe me*, &c.] Such reſolutions as *Achilles* here makes, are very natural to men in anger; he tells *Hector* that no motives ſhall ever prevail with him to ſuffer his body to be ranſom'd; yet when time had cool'd his heat, and he had ſomewhat ſatisfy'd his revenge by inſulting his remains, he reſtores them to *Priam*. This perfectly agrees with his conduct in the ninth book, where at firſt he gives a rough denial, and afterwards ſoftens into an eaſier temper. And this is very agreeable to the nature of *Achilles*; his anger abates very ſlowly; it is ſtubborn, yet ſtill it remits. Had the Poet drawn him as never to be pacify'd he had outrag'd nature and not repreſented his Hero as a Man, but as a Monſter. *Euſtathius*.

XXVI.

VERSE 449. *A day will come- - -*] *Hector* propheſies at his death that *Achilles* ſhall fall by the hand of *Paris*. This confirms an obſervation made in a former note, that the words of dying Men were look'd upon as prophecies; but whether ſuch conjectures are true or falſe, it appears from hence, that ſuch opinions have prevail'd in the world above three thouſand years.

XXVII.

VERSE 468. *The great dead deface with wounds*, &c.] *Euſtathius* tells us that *Homer* introduces the ſoldier wounding the dead body of *Hector*, in orders to mitigate the cruelties which *Achilles* exerciſes upon it: For if every common ſoldier takes a pride in giving him a wound, what inſults may we not expect from the inexorable, inflam'd *Achilles*? But I muſt confeſs myſelf unable

to vindicate the Poet in giving us ſuch an idea of his countrymen. I think the former courage of their enemy ſhould have been ſo far from moving them to revenge, that it ſhould have recommended him to their eſteem. What *Achilles* afterwards acts is ſuitable to his character, and conſequently the Poet is juſtify'd; but ſurely all the *Greeks* were not of his temper; *Patroclus* was not ſo dear to them all, as he was to *Achilles*. 'Tis true the Poet repreſents *Achilles*, (as *Euſtathius* obſerves) enumerating the many ills they had ſuffer'd from *Hector*; and ſeems to endeavour to infect the whole army with his reſentment. Had *Hector* been living, they had been acted by a generous indignation againſt him: But theſe Men ſeem as if they only dared approach him dead; in ſhort, what they ſay over his body is a mean inſult, and the ſtabs they give it are cowardly and barbarous.

XXXI.

VERSE 474. *The ſpeech of* Achilles.] We have a very fine obſervation of *Euſtathius* on this place, that the judgment and addreſs of *Homer* here is extreamly worthy of remark: He knew, and had often ſaid, that the Gods and Fate had not granted *Achilles* the glory of taking *Troy:* There was then no reaſon to make him march againſt the town after the death of *Hector*, ſince all his efforts muſt have been ineffectual. What has the Poet done in this conjuncture? It was but reaſonable that the firſt thought of *Achilles*, ſhould be to march directly to *Troy*, and to profit himſelf of the general conſternation into which the death of *Hector* had thrown the *Trojans*. We here ſee he knows the duty, and does not want the ability, of a great General; but after this on a ſudden he changes his deſign, and derives a plauſible pretence from the impatience he has to pay the laſt devoirs to his Friend. The manners of *Achilles*, and what he has already

already done for *Patroclus*, make this very natural. At the ſame time, this turning off to the tender and pathetick has a fine effect; the Reader in the very fury of the Hero's vengeance, perceives, that *Achilles* is ſtill a Man, and capable of ſofter paſſions.

XXXII.

VERSE 494. " Hector *is dead, and* Ilion *is no more.*] I have follow'd the opinion of *Euſtathius*, who thought that what *Achilles* ſays here was the Chorus or burden of a ſong of triumph, in which his troops bear a part with him, as he returns from this glorious combate. *Dacier* obſerves that this is very correſpondent to the manners of thoſe times; and inſtances in that paſſage of the book of *Kings*, when *David* returns from the conqueſt of *Goliah*: the women there go out to meet him from all the cities of *Iſrael*, and ſing a triumphal ſong, the Chorus whereof is, Saul *has kill'd his thouſands, and* David *his ten thouſands.*

XXXIII.

VERSE 496.] *Unworthy of himſelf, and of the dead.*] This inhumanity of *Achilles* in dragging the dead body of *Hector*, has been ſeverely (and I think indeed not without ſome juſtice) cenſur'd by ſeveral both ancients and moderns. *Plato* in his third book *de Republica*, ſpeaks of it with deteſtation: But methinks it is a great injuſtice to *Homer* to reflect upon the morals of the Author himſelf, for things which he only paints as the manners of a vicious Hero.

It may juſtly be obſerv'd in general of all *Plato*'s objections againſt *Homer*, that they are ſtill in a view to morality, conſtantly blaming him for repreſenting ill and immoral things as the opinions or actions of his perſons. To every one of theſe one general anſwer will ſerve, which is, that *Homer* as often deſcribes ill things, in order to make

us avoid them, as good, to induce us to follow them (which is the eaſe with all writers whatever.) But what is extremely remarkable, and evidently ſhews the injuſtice of *Plato*'s cenſure is, that many of thoſe very actions for which he blames him are expreſſly characterized and marked by *Homer* himſelf as evil and deteſtable, by previous expreſſions or cautions. Thus in the preſent place, before he deſcribes this barbarity of *Achilles*, he tells us it was a moſt unworthy action.

- - -καὶ Ἕκτορα δῖον ἀεικέα μήδετο ἔργα.

When *Achilles* ſacrifices the twelve young *Trojans* in l. 23. he repeats the ſame words. When *Pandarus* broke the truce in l. 4. he told us it was a mad, unjuſt deed,

- - -τῷ δὲ φρένας ἄφρονι πεῖθεν.

And ſo of the reſt.

XXXIV.

VERSE 508. *The face divine, and long-deſcending hair.*] It is impoſſible to read the actions of great Men without having our curioſity rais'd to know the leaſt circumſtance that relates to them: *Homer* to ſatisfy it, has taken care in the proceſs of his Poem to give us the ſhape of his Heroes, and the very colour of their hair; thus he has told us that *Achilles*'s locks were yellow, and here the epithet Κυάνεαι ſhews us that thoſe of *Hector* were of a darker colour: As to his perſon, he told us a little above that it was ſo handſome that all the *Greeks* were ſurpriz'd to ſee it. *Plutarch* recites a remarkable ſtory of the beauty of *Hector*: It was reported in *Lacedæmon*, that a handſome youth who very much reſembled *Hector*, was arriv'd there; immediately the whole city run in ſuch numbers to behold him, that

that he was trampled to death by the crowd. *Euſtathius*

XXXV.

VERSE 543. *Sinks my ſad ſoul with ſorrow to the grave.*] It is in the *Greek*

Οὐ μὲ ἄχος ὀΐζὺν καταθήσει ἄϊδος εἴσω.

It is needleſs to obſerve to the Reader with what a beautiful pathos the wretched Father laments his Son *Hector*: It is impoſſible not to join with *Priam* in his ſorrows. But what I would chiefly point out to my reader, is the beauty of this line, which is particularly tender, and almoſt word for word the ſame with that of the Patriarch *Jacob*; who upon a like occaſion breaks out into the ſame complaint, and tells his children, that if they deprive him of his Son *Benjamin*, they will *bring down his grey hairs with ſorrow to the grave.*

XXXVI.

VERSE 563, *&c.*] The grief of *Andromache*, which is painted in the following part, is far beyond all the praiſes that can be given it; but I muſt take notice of one particular which ſhews the great art of the Poet. In order to make the Wife of *Hector* appear yet more afflicted than his Parents, he has taken care to encreaſe her affliction by ſurprize. It is finely prepar'd by the circumſtances of her being retir'd to her innermoſt apartment, of her employment in weaving a robe for her husband (as may be conjectur'd from what ſhe ſays afterward, ver. 657.) and of her maids preparing the bath for his return: All which (as the Criticks have obſerv'd) augment the ſurprize, and render this reverſe of fortune much more dreadful and afflicting.

XXXVII.

VERSE 600. *Her hair's fair ornaments.*] *Euſtathius* re-

remarks, that in ſpeaking of *Andromache* and *Hecuba*, *Homer* expatiates upon the ornaments of dreſs in *Andromache*, becauſe ſhe was a beautiful young Princeſs; but is very conciſe about that of *Hecuba*, becauſe ſhe was old, and wore a dreſs rather ſuitable to her age and gravity, than to her ſtate, birth, and condition. I cannot paſs over a matter of ſuch importance as a Lady's dreſs, without endeavouring to explain what ſort of heads were worn above three thouſand years ago.

It is difficult to deſcribe particularly every ornament mention'd by the Poet, but I ſhall lay before my female readers the Biſhop's explanation. The Ἄμπυξ was uſed, τὸ πρὸς ἐμπροσθίας τρίχας ἀναδῆν, that is, to tye backwards the hair that grew on the fore-part of the head: The Κεκρύφαλος was a veil of network that cover'd the hair when it was ſo ty'd: Ἀναδέσμη was an ornament us'd κυκλῳ περὶ τὰς κροτάφους ἀναδῆν, to tye backwards the hair that grew on the temples; and the Κρήδεμνον was a fillet, perhaps embroider'd with gold (from the expreſſion of χρυσῇ Ἀφροδίτῃ) that bound the whole, and compleated the dreſs.

The Ladies cannot but be pleas'd to ſee ſo much learning and *Greek* upon this important ſubject.

Homer is in nothing more excellent than in that diſtinction of characters which he maintains thro' his whole poem: What *Andromache* here ſays, can be ſpoken properly by none but *Andromache*: There is nothing general in her ſorrows, nothing that can be transfer'd to another character: The Mother laments the Son, and the Wife weeps over the Husband.

XXXVIII.

VERSE 628. *The day that to the ſhades*, &c.] The following verſes, which ſo finely deſcribe the condition of an Orphan, have been rejected by ſome ancient Criticks: It is a proof there were always Criticks,

ticks of no manner of taſte; it being, impoſſible any where to meet with a more exquiſite paſſage. I will venture to ſay, there are not in all *Homer* any lines more worthy of him: The beauty of this tender and compaſſionate image is ſuch, that it even makes amends for the many cruel ones, with which the Iliad is too much ſtained. Theſe Cenſurers imagined this deſcription to be of too abject and mean a nature for one of the quality of *Aſtyanax*; but had they conſider'd (ſays *Euſtathius*) that theſe are the words of a fond Mother who fear'd every thing for her Son, that women are by nature timorous and think all misfortunes will happen, becauſe there is a poſſibility that they may; that *Andromache* is in the very height of her ſorrows, in the inſtant ſhe is ſpeaking; I fancy they would have alter'd their opinion.

It is undoubtedly an aggravation to our misfortunes when they ſink us in a moment from the higheſt flow of proſperity to the loweſt adverſity. The Poet judiciouſly makes uſe of this circumſtance, the more to excite our pity, and introduces the Mother with the utmoſt tenderneſs, lamenting this reverſe of fortune in her Son; chang'd all at once into a ſlave, a beggar, an orphan! Have we not examples in our own times of ſuch unhappy Princes, whoſe condition renders this of *Aſtyanax* but too probable?

XXXIX.

VERSE 647. *On dainties fed.*] It is in the *Greek*, „ Who upon his Father's knees us'd to eat mar„ row and the fat of ſheep. This would ſeem groſs if it were literally tranſlated, but is a figurative expreſſion; and in the ſtyle of the orientals, marrow and fatneſs are taken for whatever is beſt, tendereſt, and moſt delicious. Thus in *Job* XXI. 24. *Viſcera ejus plena ſunt adipe & medullis oſſa ejus irrigantur.* And XXXVI. 16. *Requies autem menſæ*

tua erit plena pinguedine. In *Jer.* xxxi. 14. God ſays, that he will ſatiate the ſoul of the Prieſts with fatneſs. *Inebriabo animam ſacerdotum pinguedine. Dacier.*

XL.

VERSE 657. *The martial ſcarf and robe of triumph wove.*] This idea very naturally offers itſelf to a woman, who repreſents to herſelf the body of her Husband daſh'd to pieces, and all his limbs dragg'd upon the ground uncover'd; and nothing is more proper to excite pity. 'Tis well known that it was anciently the cuſtom among Princeſſes and great Ladies to have large quantities of ſtuffs and moveables. This proviſion was more neceſſary in thoſe times than now, becauſe of the great conſumption made of them on thoſe occaſions of mourning. *Dacier.*

I am of opinion that *Homer* had a farther view in expatiating thus largely upon the death of *Hector.* Every word that *Hecuba*, *Priam*, and *Andromache* ſpeak, ſhews us the importance of *Hector:* Every word adds a weight to the concluding action of the Poem, and at the ſame time repreſents the ſad effects of the anger of *Achilles*, which is the ſubject of it.

THE

OBSERVATIONS

ON THE

TWENTY-THIRD BOOK.

I.

THIS, and the following book, which contain the deſcription of the funeral of *Patroclus*, and other matters relating to *Hector*, are undoubtedly ſuperadded to the grand cataſtrophe of the Poem; for the ſtory is compleatly finiſh'd with the death of that Hero in the 22d book. Many judicious Criticks have been of opinion that *Homer* is blameable for protracting it. *Virgil* cloſes the whole ſcene of action with the death of *Turnus*, & leaves the reſt to be imagin'd by the mind of the reader: He does not draw the picture at full length, but delineates it ſo far, that we cannot fail of imagining the whole draught. There is however one thing to be ſaid in favour of *Homer* which may perhaps juſtify him in his method, that what he undertook to paint was the *Anger of* Achilles: And as that anger does not die with *Hector*, but perſecutes his very remains, ſo the Poet ſtill keeps up to his ſubject: nay it ſeems to require that he ſhould carry down the relation of that reſentment, which

is the foundation of his poem, till it is fully ſatisfy'd: And as this ſurvives *Hector*, and gives the Poet an opportunity of ſtill ſhewing many ſad effects of *Achilles*'s anger, the two following books may be thought not to be excreſcencies, but eſſential to the poem.

Virgil had been inexcuſable had he trod in *Homer*'s footſteps; for it is evident that the fall of *Turnus*, by giving *Æneas* a full power over *Italy*, anſwers the whole deſign and intention of the poem; had he gone farther he had overſhot his mark: And tho' *Homer* proceeds after *Hector*'s death, yet the ſubject is ſtill the anger of *Achilles*.

We are now paſt the war and violence of the *Ilias*, the ſcenes of blood are cloſed during the reſt of the poem; we may look back with a pleaſing kind of horror upon the anger of *Achilles*, and ſee what dire effects it has wrought in the compaſs of nineteen days: *Troy* and *Greece* are both in mourning for it, Heaven and Earth, Gods and Men, have ſuffer'd in the conflict. The Reader ſeems landed upon the ſhore after a violent ſtorm; and has leiſure to ſurvey the conſequences of the tempeſt, and the wreck occaſion'd by the former commotions. *Troy* weeping for *Hector*, and *Greece* for *Patroclus*. Our paſſions have been in an agitation ſince the opening of the poem; wherefore the Poet, like ſome great Maſter in Muſick, ſoftens his notes, and melts his readers into tenderneſs and pity.

II.

VERSE 18. *Tears bathe their Arms, and tears the ſands bedew,- - -*
----Thetis aids their woe----]

It is not eaſy to give a reaſon why *Thetis* ſhould be ſaid to excite the grief of the *Myrmidons*, and of *Achil-*

Achilles; it had ſeem'd more natural for the Mother to have compos'd the ſorrows of the Son, and reſtored his troubled mind to tranquillity.

But ſuch a procedure would have outrag'd the character of *Achilles*, who is all along deſcrib'd to be of ſuch a violence of temper, that he is not eaſy to be pacify'd at any time, much leſs upon ſo great an incident as the death of his friend *Patroclus*. Perhaps the Poet made uſe of this fiction in honour of *Achilles*; he makes every paſſion of his Hero conſiderable, his ſorrow as well as anger is important, and he cannot grieve but a Goddeſs attends him, and a whole army weeps.

Some Commentators fancy'd that *Homer* animates the very ſands of the ſeas, and the Arms of the *Myrmidons*, and makes them ſenſible of the loſs of *Patroclus*; the preceding words ſeem to ſtrengthen that opinion, becauſe the Poet introduces a Goddeſs to raiſe the ſorrow of the army. But *Euſtathius* ſeems not to give into this conjecture, and I think very judiciouſly; for what relation is there between the ſands of the ſhores, and the Arms of the *Myrmidons*? It would have been more poetical to have ſaid, the ſands and the rocks, than the ſands and the Arms; but it is very natural to ſay, that the ſoldiers wept ſo bitterly, that their armour and the very ſands were wet with their tears. I believe this remark will appear very juſt by reading the verſe, with a comma after πύχια, thus,

Δεύονθ' ψάμαθοι, λεύονθ' δὲ πύχια, φωτῶν
Δάκρυσι.

Then the conſtruction will be natural and eaſy, period will anſwer period in the *Greek*, and the ſenſe in *Engliſh* will be, the ſands were wet, and the

the Arms were wet, with the tears of the mourners.

But however this be, there is a very remarkable beauty in the run of the verſe in *Homer*, every word has a melancholy cadence, and the Poet has not only made the ſands and the arms, but even his very verſe, to lament with *Achilles*.

III.

VERSE 23. *His ſlaught'ring hands yet red with blood he laid*
On his dead Friend's cold breaſt- - -]

I could not paſs by this paſſage without obſerving to my reader the great beauty of this epithet, ἀνδροφόνους. An ordinary Poet would have contented himſelf with ſaying, he laid his hand upon the breaſt of *Patroclus*, but *Homer* knows how to raiſe the moſt trivial circumſtance, and by adding this one word, he laid his *deadly* hands, or his *murderous* hands on *Patroclus'* breaſt, he fills our minds with great ideas, and by a ſingle epithet recalls to our thoughts all the noble atchievements of *Achilles* thro' the Iliad.

IV.

VERSE 25. *All hail* Patroclus, *&c.*] There is in this Apoſtrophe of *Achilles* to the Ghoſt of *Patroclus*, a ſort of ſavageneſs, and a mixture of ſoftneſs and atrocity, which are highly conformable to his character. *Dacier.*

V.

VERSE 51. *To cleanſe his conqu'ring hands---*
----The Chief refus'd----]

This is conformable to the cuſtom of the Orientals: *Achilles* will not be induc'd to waſh, and afterwards

wards retires to the ſeaſhore, and ſleeps on the ground. It is juſt thus that *David* mourns in the ſcriptures; he refuſes to waſh, or to take any repaſt, but retires from company, and lies upon the earth.

VI.

VERSE 78. *The Ghoſt of* Patroclus.] *Homer* has introduc'd into the former parts of the poem perſonages of Gods and Goddeſſes from Heaven, and of Furies from hell: He has embelliſhed it with ornaments from earth, ſea, and air; and he here opens a new ſcene, and brings to the view a Ghoſt, the ſhade of the departed Friend: By theſe methods he diverſifies his poem with new and ſurprizing circumſtances, and awakens the attention of the Reader; at the ſame time he very poetically adapts his language to the circumſtances of this imaginary *Patroclus*, and teaches us the opinions that prevail'd in his time, concerning the ſtate of ſeparate ſouls.

VII.

VERSE 92. *Forbid to paſs th'irremeable flood.*] It was the common opinion of the Ancients, that the Souls of the departed were not admitted into the number of the happy till their bodies had receiv'd the funeral rites; they ſuppos'd thoſe that wanted them wander'd an hundred years before they were wafted over the infernal river: *Virgil* perhaps had this paſſage of *Homer* in his view in the ſixth *Æneis*, at leaſt he coincides with his ſentiments concerning the ſtate of the departed ſouls.

Hæc omnis, quam cernis inops inhumataq; turba eſt:
Nec ripas datur horrendas, nec rauca fluenta
Tranſportare prius, quàm ſedibus oſſa quierunt;
Centum errant annos volitantq; hæc littora circum
Tum demum admiſſi ſtagna exoptata reviſunt.

It

It was during this interval, between death and the rites of funeral, that they ſuppos'd the only time allow'd for ſeparate ſpirits to appear to Men; therefore *Patroculs* here tells his Friend,

----To the farther ſhore
When once we paſs, the ſoul returns no more.

For the fuller underſtanding of *Homer*, it is neceſſary to be acquainted with his notion of the ſtate of the ſoul after death: He follow'd the Philoſophy of the *Ægyptians*, who ſuppos'd Man to be compounded of three parts, an intelligent mind, a vehicle for that mind, and a body; the mind they call'd ἀφρὴν, or ψυχὴ, the Vehicle εἴδωλον, *Image* or *ſoul*, and the groſs body σῶμα. The ſoul, in which the mind was lodg'd, was ſuppos'd exactly to reſemble the body in ſhape, magnitude, and features; for this being in the body as the ſtatue in its mold, ſo ſoon as it goes forth is properly the image of that body in which it was enclos'd: This it was that appear'd to *Achilles*, with the full reſemblance of his Friend *Patroclus*. *Vid. Dacier* on the life of *Pythagoras*, p. 71.

VIII.

VERSE 104. *Ah ſuffer that my bones may reſt with thine.*] There is ſomething very pathetical in this whole ſpeech of *Patroclus*; he begins it with kind reproaches, and blames *Achilles* with a friendly tenderneſs; he recounts to him the inſeparable affection that had been between them in their lives, and makes it his laſt requeſt, that they may not be parted even in death, but that their bones may reſt in the ſame urn. The ſpeech itſelf is of a due length, it ought not to be very ſhort, becauſe this apparition is an incident entirely different from any other in the whole poem, and conſequently the Reader would not have been ſatisfy'd with a curſory men-

mention of it; neither ought it to be long, becauſe this would have been contrary to the nature of ſuch apparitions, whoſe ſtay upon earth has ever been deſcrib'd as very ſhort, and conſequently they cannot be ſuppos'd to uſe many words.

The circumſtance of being buried in the ſame urn, is entirely conformable to the eaſtern cuſtom: There are innumerable inſtances in the Scriptures of great perſonages being buried with their Fathers: So *Joſeph* would not ſuffer his bones to reſt in *Ægypt*, but commands his Brethren to carry them into *Canaan* to the burying-place of his Father *Jacob*.

IX.

VERSE 122. *The form ſubſiſts without the body's aid, Aerial ſemblance, and an empty ſhade.*]

The words of *Homer* are

Απὰρ φρένες ἔκ ἔνι πάμπαν.

In which there ſeems to be a great difficulty; it being not eaſy to explain how *Achilles* can ſay that the Ghoſt of his Friend had no underſtanding, when it had but juſt made ſuch a rational and moving ſpeech: Eſpecially when the Poet introduces the apparition with the very ſhape, air, and voice of *Patroclus*.

But this paſſage will be clearly underſtood, by explaining the notion which the Ancients entertain'd of the ſouls of the departed, according to the forecited triple diviſion of *Mind*, *Image*, and *Body*. They imagin'd that the ſoul was not only ſeparated from the body at the hour of death, but that there was a farther ſeparation of the Φρὴν, or underſtanding, from its εἴδωλον, or vehicle; ſo that while the

the εἴδωλον, or image of the body, was in hell; the φρὴν, or underſtanding, might be in Heaven: And that this is a true explication is evident from a paſſage in the *Odyſſeis*, book 11. ℣. 600.

Τὸν δὲ μετ', εἰσενόησα βίην Ἡρακληείην,
Εἴδωλον· αὐτὸς δὲ μετ' ἀθανάτοισι θεοῖσι
Τέρπεται ἐν θαλίῃς, καὶ ἔχει καλλίσφυρον Ἥβην.

Now I the ſtrength of Hercules *behold*,
A tow'ring Spectre of gigantick mold;
A ſhadowy form! for high in Heav'n's abodes
Himſelf reſides, a God among the Gods!
There in the bright aſſemblies of the skies
He Nectar *quaffs, and* Hebe *crowns his joys.*

By this it appears that *Homer* was of opinion that *Hercules* was in Heaven, while his εἴδωλον, or image, was in hell: So that when this ſecond ſeparation is made, the image or vehicle becomes a mere thoughtleſs form.

We have this whole doctrine very diſtinctly deliver'd by *Plutarch* in theſe words. " Man is a „ compound ſubject; but not of two parts, as „ is commonly believed, becauſe the *Underſtan-* „ *ding* is generally accounted a part of the *Soul*; „ whereas indeed it as far exceeds the ſoul, as the „ ſoul is diviner than the body. Now the ſoul, „ when compounded with the underſtanding, „ makes reaſon, and when compounded with the „ body, paſſion: Whereof the one is the ſource or „ principle of pleaſure or pain, the other of vice „ or virtue. Man therefore properly dies two „ deaths; the firſt death makes him two of three, „ and the ſecond makes him one of two. " [Plutarch *of the face in the Moon.*

X.

X.

VERSE 139. *O'er hills, o'er dales, o'er rocks, o'er crags they go---*
On all sides round the forest hurls her oaks
Headlong---

The numbers in the original of this whole passage are admirably adapted to the images the verses convey to us. Every ear must have felt the propriety of sound in this line.

Πολλὰ δ' ἄναντα, κάταντα, πάραντά τε, δὶ χμιά τ' ἦλθον.

That other in its kind is no less exact,

Τάμνον ἐπειγόμενοι, ταὶ δὲ μεγάλα κτυπέουσαι
Πίπτον- - -

Dionysius of *Halicarnassus* has collected many instances of these sorts of beauties in *Homer*. This description of felling the forests, so excellent as it is, is comprehended in a few lines, which has left room for a large and more particular one in *Statius*, one of the best (I think) in that Author.

- - -Cadit ardua fagus,
Chaoniumque nemus, brumæque illæsa cupressus;
Procumbunt piceæ, flammis alimenta supremis,
Ornique, iliceæque trabes, metuendaque sulco
Taxus, & infandos belli potura cruores
Fraxinus, atque situ non expugnabile robur:
Hinc audax abies, & odora vulnere pinus
Scinditur, acclinant intonsa cacumina terræ
Alnus amica fretis, nec inhospita vitibus ulmus, &c.

I the rather cite this fine passage, because I find it copied by two of the greatest Poets of our own na-

nation, *Chaucer* and *Spencer*. The firſt in the *Aſſembly of fowls*, the ſecond in his *Fairy Queen*. lib. 1.

The ſailing pine, the cedar proud and tall,
The vine-prop elm, the poplar never dry,
The builder oak, ſole King of foreſts all,
The aſpine good for ſtaves, the cypreſs funeral.
The laurel, meed of mighty Conquerors,
And Poets ſage: The fir that weepeth ſtill,
The willow, worn of forlorn paramours,
The ewe obedient to the bender's will,
The birch for ſhafts, the ſallow for the mill,
The myrrh, ſweet bleeding in the bitter wound,
The warlike beech, the aſh for nothing ill,
The fruitful olive, and the platane round,
The carver holme, the maple ſeldom inward ſound.

XI.

VERSE 158. *Each in refulgent arms*, &c.

'Tis not to be ſuppos'd that this was a general cuſtom uſed at all funerals; but *Patroclus* being a warrior he is buried like a ſoldier, with military honours. *Euſtathius.*

XII.

VERSE 164. *O'er all the corſe their ſcatterd locks they throw.*] The ceremony of cutting off the hair in honour of the dead was practis'd not only among the *Greeks*, but alſo among other nations; thus *Statius Thebaid.* VI.

- - -Tergoque & pectore fuſam
Cæſariem *ferro minuit, ſectiſque jacentis*
Obnubit tenuia ora comis.

This cuſtom is taken notice of in holy ſcripture: *Eze-*

Ezekiel describing a great lamentation, says, *they shall make themselves utterly bald for thee*, ch. 27. ℣. 31. I believe it was done not only in token of sorrow, but perhaps had a conceal'd meaning, that as the hair was cut from the head, and was never more to be join'd to it, so was the dead for ever cut off from the living, never more to return.

I must just observe that this ceremony of cutting off the hair was not always in token of sorrow; *Lycophron* in his *Cassandra*, ℣. 976. describing a general lamentation, says

Κρατὸς δ' ἄκουρος νῶτα καλλύνει φόβη.

A length of unshorn hair adorn'd their backs.

And that the ancients sometimes had their hair cut off in token of *Joy* is evident from *Juvenal Sat.* 12. ℣. 82.

- - - Gaudent ibi vertice raso
Carrula securi narrare pericula nautæ.

This seeming contradiction will be solv'd by having respect to the different practices of different nations. If it was the general custom of any country to wear long hair, then the cutting it off was a token of sorrow; but if it was the custom to wear short hair, then the letting it grow long and neglecting it, shew'd that such people were mourners.

XIII.

VERSE 166. *Supporting with his hands the Hero's head.*] *Achilles* follows the corpse as chief mourner, and sustains the head of his friend: This last circumstance seems to be general; thus *Euripides* in the funeral of *Rhesus*, ℣. 886.

Τίς ὑπὲρ κεφαλῆς θεὸς, ὦ βασιλεῦ,
Τὸν νεόμηδον ἐν χερσὶν
Φορεάδην πέμπει;

What God, o King, with his hands ſupports the head of the deceaſed?

XIV.

VERSE 173. *And ſacred grew to* Sperchius *honour'd flood.*] It was the cuſtom of the Ancients not only to offer their own hair, but likewiſe to conſecrate that of their children to the river-Gods of their country. This is what *Pauſanias* ſhews in his *Attics: Before you paſs the* Cephiſa (ſays he) *you find the tomb of* Theodorus *who was the moſt excellent Actor of his time for tragedy; and on the banks you ſee two ſtatues, one of* Mneſimachus, *and the other of his Son, who cut off his hair in honour of the rivers; for that this was in all ages the cuſtom of the* Greeks, *may be inferr'd from* Homer's *poetry, where* Peleus *promiſes by a ſolemn vow to conſecrate to the river* Sperchius *the hair of his Son, if he returns ſafe from the* Trojan *war.* This cuſtom was likewiſe in *Ægypt*, where *Philoſtratus* tells us, that *Memnon* conſecrated his hair to the *Nile.* This practice of *Achilles* was imitated by *Alexander* at the funeral of *Hephæſtion. Spondanus.*

XV.

VERSE 226. *Cœleſtial* Venus, *&c.*] *Homer* has here introduc'd a ſeries of allegories in the compaſs of a few lines: The body of *Hector* may be ſuppos'd to have continued beautiful even after he was ſlain; and *Venus* being the preſident of beauty, the Poet by a natural fiction tells us it was preſerv'd by that Goddeſs.

Appollo's covering the body with a cloud is a very natural allegory: For the Sun (ſays *Euſtathius*) has a double quality which produces contrary effects; the heat of it cauſes a dryneſs, but at the ſame time it

it exhales the vapours of the earth, from whence the clouds of heaven are form'd. This allegory may be founded upon truth; there might happen to be a cool ſeaſon while *Hector* lay unburied, and *Appollo*, or the Sun, raiſing clouds which intercept the heat of his beams, by a very eaſy fiction in Poetry may be introduc'd in perſon to preſerve the body of *Hector*.

XVI.

VERSE 261. *The allegory of the winds.*] A Poet ought to expreſs nothing vulgarly; and ſure no Poet ever treſpaſs'd leſs againſt this rule than *Homer*; the fruitfulneſs of his invention is continualy raiſing incidents new and ſurpriſing. Take this paſſage out of its poetical dreſs, and it will be no more than this: A ſtrong gale of wind blew, and ſo increaſed the flame that it ſoon conſum'd the pile. But *Homer* introduces the Gods of the winds in perſon: And *Iris*, or the rainbow, being (as *Euſtathius* obſerves) a ſign not only of ſhowers, but of winds, he makes them come at her ſummons.

Every circumſtance is well adapted: As ſoon as the Winds ſee *Iris*, they riſe; that is, when the rainbow appears, the wind riſes: She refuſes to ſit, and immediately returns; that is, the rainbow is never ſeen long at one time, but ſoon appears, and ſoon vaniſhes: She returns over the ocean; that is, the bow is compos'd of waters, and it would have been an unnatural fiction to have deſcrib'd her as paſſing by land.

The winds are all together in the cave of *Zephyrus*, which may imply that they were there as at their general rendezvous; or that the nature of all the winds is the ſame; or that the weſtern wind is in that country the moſt conſtant, and conſequently it may be ſaid that at ſuch ſeaſons all the winds are aſſembled in one corner, or rendezvous with *Zephyrus*.

Iris will not enter the cave: It is the nature of the rainbow to be ſtretch'd entirely upon the ſurface, and therefore this fiction is agreeable to reaſon.

When *Iris* ſays that the Gods are partaking hecatombs in *Æthiopia*, it is to be remember'd that the Gods are repreſented there in the firſt book, before the ſcenes of war were open'd, and now they are cloſed, they return thither. *Euſtathius*---Thus *Homer* makes the anger of his Hero ſo important, that it rouz'd Heaven to arms, and now when it is almoſt appeas'd, *Achilles* as it were gives peace to the Gods.

XVII.

VERSE 306. *Hereafter* Greece *a nobler pyle ſhall raiſe.*] We ſee how *Achilles* conſults his own glory, the deſire of it prevails over his tenderneſs for *Patroclus*, and he will not permit any Man, not even his belov'd *Patroclus*, to ſhare an equality of honour with himſelf, even in the grave. *Euſtathius.*

XVIII.

VERSE 320. *The games for* Patroclus.] The conduct of *Homer* in enlarging upon the games at the funeral of *Patroclus* is very judicious: There had undoubtedly been ſuch honours paid to ſeveral heroes during this war, as appears from a paſſage in the ninth book, where *Agamemnon* to enhance the value of the horſes which he offers *Achilles* ſays, that any perſon would be rich that had treaſures equal to the value of the prizes they had won; which races muſt have been run during the ſeige: for had they been before it, the horſes would now have been too old to be of any value, this being the tenth year of the war. But the Poet paſſes all thoſe games over in ſilence, and reſerves them for this ſeaſon; not only in honour of *Patroclus*, but alſo of his Hero *Achilles* who exhibits games to a whole army; great

Gene-

Generals are candicates for the prizes, and he himſelf ſits the judge and arbitrator: Thus in peace as well as war the Poet maintains the ſuperiority of the character of *Achilles*.

But there is another reaſon why the Poet deferr'd to relate any games that were exhibited at any preceding funerals: The death of *Patroclus* was the moſt eminent period; and conſequently the moſt proper time for ſuch games.

'Tis farther obſervable, that he chuſes this peculiar time with great judgment. When the fury of the war rag'd, the army could not well have found leiſure for the games, and they might have met with interruption from the enemy: But *Hector* being dead, all *Troy* is in confuſion: They are in too great a conſternation to make any attempts, and therefore the Poet could not poſſibly have choſen a more happy opportunity. *Euſtathius.*

XIX.

VERSE 347. *Loſt is* Patroclus *now*, &c.] I am not ignorant that *Homer* has frequently been blamed for ſuch little digreſſions as theſe; in this paſſage he gives us the genealogy of his horſes, which he has frequently told us in the preceding part of the poem. But *Euſtathius* juſtifies his conduct, and ſays that it was very proper to commend the virtue of theſe horſes upon this occaſion, when horſes were to contend for victory: At the ſame time he takes an opportinity to make an honourable mention of his Friend *Patroclus*, in whoſe honour theſe games were exhibited.

It may be added as a farther juſtification of *Homer*, that this laſt circumſtance is very natural; *Achilles* while he commends his horſes, remembers how careful *Patroclus* had been of them: His love for his friend is ſo great, that the minuteſt circumſtance recalls him to his mind; and ſuch little digreſſions, ſuch avocations of thought as theſe, very

naturally proceed from the overflows of love and ſorrow.

XX.

VERSE 363. *Whom rich* Echepolus, *&c.*] One wou'd think that *Agamemnon* might be accus'd of avarice, in diſpenſing a Man from going to the war for the ſake of a horſe; but *Ariſtotle* very well obſerves, that this Prince is praiſe worthy for having preferr'd a horſe to a perſon ſo cowardly, and ſo uncapable of ſervice. It may alſo be conjectur'd from this paſſage, that even in thoſe elder times it was the cuſtom, that thoſe who were willing to be excus'd from the war, ſhould give either a horſe or a Man, and often both. Thus *Scipio* going to *Africa* order'd the *Sicilians* either to attend him, or to give him horſes or Men: And *Ageſilaus* being at *Epheſus* and wanting cavalry, made a proclamation, that the rich Men who wou'd not ſerve in the war ſhould be diſpens'd with, provided they furniſh'd a Man and a horſe in their ſtead: In which, ſays *Plutarch*, he wiſely follow'd the example of King *Agamemnon*, who excus'd a very rich coward from ſerving in perſon, for a preſent of a good mare. *Euſtathius. Dacier.*

XXI.

VERSE 369. *Experienc'd* Neſtor, *&c.*] The Poet omits no opportunity of paying honour to his old favourite *Neſtor*; and I think he is no where more particularly complemented than in this book. His age had diſabled him from bearing any ſhare in the games; and yet he artfully introduces him not as a mere ſpectator, but as an actor in the ſports. Thus he as it were wins the prize for *Antilochus*, *Antilochus* wins not by the ſwiftneſs of his horſes, but by the wiſdom of *Neſtor.*

This fatherly tenderneſs is wonderfully natural: We ſee him in all imaginable inquietude and concern for his Son; he comes to the barrier, ſtands beſide

beſide the chariot, animates his Son by his praiſes, and directs him by his leſſons: You think the old Man's Soul mounts on the chariot with his *Antilochus*, to partake the ſame dangers, and run the ſame career.

Nothing can be better adapted to the character than this ſpeech; he expatiates upon the advantages of wiſdom over ſtrength, which is a tacit complement to himſelf: And had there been a prize for wiſdom, undoubtedly the old Man would have claim'd it as his right. *Euſtathius.*

XXII.

VERSE 425. *The Lots their place diſpoſe.*] According to theſe lots the charioteers took their places; but to know whether they ſtood all in an equal front, or one behind the other, is a difficulty: *Euſtathius* ſays the ancients were of opinion that they did not ſtand in one front; becauſe it is evident that he who had the firſt lot has a great advantage of the other charioteers: If he had not, why ſhould *Achilles* caſt lots? Madam *Dacier* is of opinion that they all ſtood a-breaſt at the barrier, and that the firſt would ſtill have a ſufficient advantage, as he was nearer the bound, and ſtood within the reſt, whereas the other muſt take a larger circle, and conſequently were forc'd to run a greater compaſs of ground. *Phœnix* was plac'd as an inſpector of the race, that is, ſays *Euſtathius*, he was to make report whether they had obſerv'd the laws of the race in their ſeveral turnings.

Sophocles obſerves the ſame method with *Homer* in relation to the lots and inſpectors, in his *Electra.*

--- Οἱ τεταγμένοι βραβεῖς
Κλήροις ἔπηλαν καὶ κατέστησαν δίφρον.

The conſtituted Judges aſſign'd the places according to the Lots.

The ancients ſay that the charioteers ſtarted at the *Sigæum*, where the ſhips of *Achilles* lay, and ran towards the *Rhæteum*, from the ſhips towards the ſhores. But *Ariſtarchus* affirm'd that they run in the compaſs of ground of five ſtadias, which lay between the wall and the tents toward the ſhore. *Euſtathius.*

XXIII.

VERSE 456. *And ſeem juſt mounting on his car behind.*] A more natural image than than this could not be thought of. The Poet makes us ſpectators of the race, we ſee *Diomed* preſſing upon *Eumelus* ſo cloſely, that his chariot ſeems to climb the chariot of *Eumelus.*

XXIV.

VERSE 463. *Rage fills his eye with anguiſh to ſurvey*, &c.] We have ſeen *Diomed* ſurrounded with innumerable dangers, acting in the moſt perilous ſcenes of blood and death, yet never ſhed one tear: and now he weeps on a ſmall occaſion, for a mere trifle. This muſt be aſcrib'd to the nature of mankind, who are often tranſported with trifles; and there are certain unguarded moments in every man's life; ſo that he who could meet the greateſt dangers with intrepidity, may thro' anger be betray'd into an indecency. *Euſtathius.*

The reaſon why *Apollo* is angry at *Diomed*, according to *Euſtathius*, is becauſe he was intereſted for *Eumelus*, whoſe mares he had fed, when he ſerv'd *Admetus*; but I fancy he is under a miſtake: This indeed is a reaſon why he ſhould favour *Eumelus*, but not why he ſhould be angry at *Diomed.* I rather think that the quarrel of *Apollo* with *Diomed* was perſonal; becauſe he offer'd him a violence

violence in the firſt book, and *Apollo* ſtill reſents it.

The fiction of *Minerva*'s aſſiſting *Diomed* is grounded upon his being ſo wiſe as to take a couple of whips to prevent any miſchance: So that *Wiſdom*, or *Pallas*, may be ſaid to lend him one. *Euſtathius.*

XXV.

VERSE 481. *The ſpeech of* Antilochus *to his horſes.*] I fear *Antilochus* his ſpeech to his horſes is blameable; *Euſtathius* himſelf ſeems to think it a fault that he ſhould ſpeak ſo much in the very heat of the race. He commands and ſooths, counſels and threatens his horſes, as if they were reaſonable creatures. The ſubſequent ſpeech of *Menelaus* is more excuſable as it is more ſhort, but both of them are ſpoken in a paſſion, and anger we know makes us ſpeak to every thing, and we diſcharge it upon the moſt ſenſeleſs objects.

XXVI.

VERSE 563. *The diſpute between* Idomeneus *and* Ajax.] Nothing could be more naturally imagin'd than this contention at a horſe-race: The leaders were divided into parties, and each was intereſted for his friend. The Poet had a two-fold deſign, not only to embelliſh and diverſify his poem by ſuch natural circumſtances, but alſo to ſhew us, as *Euſtathius* obſerves, from the conduct of *Ajax*, that paſſionate men betray themſelves into follies, and are themſelves guilty of the faults of which they accuſe others.

It is with a particular decency that *Homer* makes *Achilles* the arbitrator between *Idomeneus* and *Ajax*: *Agamemnon* was his ſuperior in the army, but as *Achilles* exhibited the ſhows he was the proper judge of any difference that ſhould ariſe about them; had the conteſt been between *Ajax* and *Idomeneus*, conſider'd as ſoldiers, the cauſe muſt have been brought before

before *Agamemnon*; but as they are to be consider'd as spectators of the games, they ought to be determin'd by *Achilles*.

It may not be unnecessary just to observe to the reader the judiciousness of *Homer*'s conduct in making *Achilles* exhibit the games, and not *Agamemnon*: *Achilles* is the Hero of the poem, & consequently must be the chief actor in all the great scenes of it: He had remain'd inactive during a great part of the Poem, yet the Poet makes his very inactivity contribute to the carrying on the design of his *Ilias*: And to supply his absence from many of the busy scenes of the preceding parts of it, he now in the conclusion makes him almost the sole agent: By these means he leaves a noble idea of his Hero upon the mind of his reader, and as he rais'd our expectations when he brought him upon the stage of action, so he makes him go off with the utmost pomp and applause.

XXVII.

VERSE 579. *High o'er his head the circling lash he wields.*] I am persuaded that the common translation of the word Κατωμαδὸν, in the original of this verse, is faulty: it is render'd, *he lash'd the horses continually over the shoulders*; whereas I fancy it should be translated thus (*assiduè* equos *agitabat scuticâ ab humero ductâ*. This naturally expresses the very action, and whirl of the whip over the driver's shoulder, in the act of lashing the horses, and agrees with the use of the same word in the 431st line of this book, where ȣρα δισκȣ κατωμαδίοιο must be translated *jactus disci ab humero vibrati*.

XXVIII.

VERSE 612. *Fortune denies, but justice*, &c.] *Achilles* here intends to shew, that it is not just Fortune should rule over virtue, but that a brave Man who had perform'd his duty, and who did not bring

bring upon himſelf his misfortune, ought to have the recompence he has deſerv'd: And this principle is juſt, provided we do not reward him at the expence of another's right: *Eumelius* is a *Theſſalian*, and it is probable *Achilles* has a partiality to his countryman. *Dacier.*

XXIX.

VERSE 632. *But this my prize I never ſhall forego--*] There is an air of bravery in this diſcourſe of *Antilochus*: He ſpeaks with the generoſity of a gallant ſoldier, and prefers his honour to his intereſt; he tells *Achilles* if he pleaſes he may make *Eumelus* a richer preſent than his prize; he is not concern'd for the value of it, but as it was the reward of victory, he would not reſign it, becauſe that would be an acknowledgment that *Eumelus* deſerv'd it.

The character of *Antilochus* is admirably ſuſtain'd thro' this whole epiſode; he is a very ſenſible Man, but tranſported with youthful heat, and ambitious of glory: His raſhneſs in driving ſo furiouſly againſt *Menelaus* muſt be imputed to this: but his paſſions being gratify'd by the conqueſt in the race, his reaſon again returns, he owns his error, and is full of reſignation to *Menelaus.*

XXX.

VERSE 662. *And touch the ſteeds, and ſwear--*] 'Tis evident, ſays *Euſtathius* from hence, that all fraud was forbid in the Chariot-race; but it is not very plain what unlawful deceit *Antilochus* uſed againſt *Menelaus*; perhaps *Antilochus* in his haſte had declin'd from the race-ground, and avoided ſome of the uneven places of it, and conſequently took an unfair advantage of his adverſary: or perhaps his driving ſo furiouſly againſt *Menelaus* as to endanger both their Chariots and their lives, might be reckon'd foul play; and therefore *Antilochus* refuſes to take the oath.

XXXI.

XXXI.

VERSE 678. *Joy ſwells his ſoul, as when the vernal grain*, &c.] *Euſtathius* is very large in the explication of this ſimilitude, which at the firſt view ſeems obſcure: His words are theſe.

As the dew raiſes the blades of corn, that are for want of it weak aud depreſſed, and by pervading the pores of the corn animates and makes it flouriſh, ſo did the behaviour of *Antilochus* raiſe the dejected mind of *Menelaus*, exalt his ſpirits, and reſtore him to a full ſatisfaction.

I have given the reader his interpretation, and tranſlated it with the liberty of poetry: It is very much in the language of ſcripture, and in the ſpirit of the Orientals.

XXXII.

VERSE 705. *Accept thou this, o ſacred Sire!*] The Poet in my opinion preſerves a great deal of decency towards this old Hero, and venerable counſellour: He gives him an honorary reward for his ſuperior wiſdom, and therefore *Achilles* calls it ἄεθλον, and not δῶρον, a prize, and not a preſent. The moral of *Homer* is, that Princes ought no leſs to honour and recompenſe thoſe who excel in wiſdom and counſel, than thoſe who are capable of actual ſervice.

Achilles, perhaps, had a double view in paying him this reſpect, not only out of deference to his age, and wiſdom, but alſo becauſe he had, in a manner, won the prize by the advice he gave his Son. So that *Neſtor* may be ſaid to have conquer'd in the perſon of *Antilochus*. *Euſtathius*.

XXXIII.

VERSE 717. Neſtor's *ſpeech to* Achilles.] This ſpeech is admirably well adapted to the character of *Neſtor*: He agrandizes, with an infirmity peculiar to

to age, his own exploits, and one would think *Horace* had him in his eye,

----Laudator temporis acti
Se puero----

Neither is it any blemiſh to the character of *Neſtor* thus to be a little talkative about his own atchievements: To have deſcrib'd him otherwiſe would have been an outrage to human nature, in as much as the wiſeſt Man living is not free from the infirmities of Man: and as every ſtage of life has ſome imperfection peculiar to it ſelf.

----Ὁ μὲν ἔμπεδον ἡνιόχευεν.
----Ἔμπεδον ἡνιόχευ.

The reader may obſerve that the old man takes abundance of pains to give reaſons how his rivals came to be victors in the chariot-race: He is very ſolicitous to make it appear that it was not thro' any want of skill or power in himſelf: And in my opinion *Neſtor* is never more vainglorious than in this recital of his own diſappointment.

It is for the ſame reaſon he repeats the words I have cited above: He obtrudes (by that repetition) the diſadvantages under which he labour'd, upon the obſervation of the reader, for fear he ſhould impute the loſs of the victory to his want of skill.

Neſtor ſays that theſe *Moliones* overpower'd him by their number. The Criticks, as *Euſtathius* remarks, have labour'd hard to explain this difficulty; they tell us a formal ſtory, that when *Neſtor* was ready to enter the liſts againſt theſe Brothers, he objected againſt them as unfair adverſaries, (for it muſt be remember'd that they were monſters that grew together, and conſequently had four hands to *Neſtor*'s two) but the judges would not allow his plea, but deter-

determin'd, that as they grew together ſo they ought to be conſider'd as one Man.

Others tell us, that they brought ſeveral chariots into the liſts, whoſe Charioteers combin'd together in favour of *Eurytus* and *Cteatus*, theſe brother monſters.

Others ſay, that the multitude of the ſpectators conſpir'd to diſappoint *Neſtor*.

I thought it neceſſary to give my reader theſe ſeveral conjectures; that he might underſtand why *Neſtor* ſays he was overpower'd by πλήθει or *Numbers*; and alſo, becauſe it confirms my former obſervation, that *Neſtor* is very careful to draw his own picture in the ſtrongeſt colours, and to ſhew it in the faireſt light.

XXXIV.

VERSE 817. *A female Captive valu'd but at four.*] I cannot in civility neglect a remark made upon this paſſage by Madam *Dacier*, who highly reſents the affront put upon her ſex by the Ancients, who ſet (it ſeems) thrice the value upon a *Tripod* as upon a beautiful female ſlave: Nay, ſhe is afraid the value of women is not rais'd even in our days; for ſhe ſays there are curious perſons now living who had rather have a true antique kettle, than the fineſt woman alive. I confeſs I entirely agree with the Lady, and muſt impute ſuch opinions of the fair ſex to want of taſte in both Ancients and Moderns. The reader may remember that theſe tripods were of no uſe, but made entirely for ſhow, and conſequently the moſt ſatyrical Critick could only ſay, the woman and tripod ought to have born an equal value.

XXXV.

VERSE 824. *Like two ſtrong rafters*, &c.] I will give the reader the words of *Euſtathius* upon this ſimilitude, which very happily repreſents the wreſtlers in the poſture of wreſtling. Their heads lean'd

lean'd one againſt the other, like the rafters that ſupport the roof of a houſe; at the foot they are disjoin'd, and ſtand at a greater diſtance, which naturally paints the attitude of body in theſe two wreſtlers, while they contend for victory.

XXXVI.

VERSE 847. *He barely ſtirr'd him, but he could not raiſe.*] The Poet by this circumſtance excellently maintains the character of *Ajax*, who has all along been deſcrib'd as a ſtrong, unweildy warrior: He is ſo heavy that *Ulyſſes* can ſcarce lift him. The words that follow will bear a different meaning, either that *Ajax* lock'd his leg within that of *Ulyſſes*, or that *Ulyſſes* did it. *Euſtathius* obſerves, that if *Ajax* gave *Ulyſſes* this ſhock, then he may be allow'd to have ſome appearance of an equality in the conteſt, but if *Ulyſſes* gave it, then *Ajax* muſt be acknowledg'd to have been foil'd: But (continues he) it appear'd to be otherwiſe to *Achilles*, who was the judge of the field, and therefore he gives them an equal prize, becauſe they were equal in the conteſt.

Madam *Dacier* miſrepreſents *Euſtathius* on this place, in ſaying he thinks it was *Ulyſſes* who gave this ſecond ſtroke to *Ajax*, whereas it appears by the foregoing note that he rather determines otherwiſe in conſent with the judgment given by *Achilles*.

XXXVII.

VERSE 899. *Aſſiſt o Goddeſs!* (*thus in thoughs he pray'd*)] Nothing could be better adapted to the preſent circumſtance of *Ulyſſes* than this prayer: It is ſhort, and ought to be ſo, becauſe the time would not allow him to make a longer; nay he prefers this petition mentally, ὁ κατὰ θυμόν; all his faculties are ſo bent upon the race, that he does not call off his attention from it, even to ſpeak ſo ſhort a petition as ſeven words, which com-

prehend the whole of it. Such paſſages as theſe are inſtances of great judgment in the Poet.

XXXVIII.

VERSE 922. *And takes it with a jeſt.*] *Antilochus* comes off very well, and wittily prevents raillery; by attributing the victory of his rivals to the protection which the Gods gave to age. By this he inſinuates, that he has ſomething to comfort himſelf; (for youth is better than the prize) and that he may pretend hereafter to the ſame protection, ſince 'tis a privilege of ſeniority. *Dacier.*

XXXIX.

VERSE 931. *For who can match* Achilles?] There is great art in theſe tranſient complements to *Achilles*. That Hero could not poſſibly ſhew his own ſuperiority in theſe games by contending for any of the prizes, becauſe he was the exhibiter of the ſports: But *Homer* has found out a way to give him the victory in two of them. In the chariot-race *Achilles* is repreſented as being able to conquer every opponent; and tho' he ſpeaks it himſelf, the Poet brings it in ſo happily, that he ſpeaks it without any indecency. And in this place *Antilochus* with a very good grace tells *Achilles*, that in the foot-race no one can diſpute the prize with him. Thus tho' *Diomed* and *Ulyſſes* conquer in the chariot and foot-race, it is only becauſe *Achilles* is not their antagoniſt.

XL.

VERSE 947. *Who firſt the jointed armour ſhall explore.*] Some of the ancients have been ſhock'd at this combat, thinking it a barbarity that Men in ſport ſhould thus contend for their lives; and therefore *Ariſtophanes* the *Grammarian* made this alteration in the verſes.

Ὃς

Ὁππότερός κεν πρῶτ' ἐπιχράψας χρόα καλὸν
Φθήῃ ἐπευξάμενος διὰ δ' ἔντεα, &c.

But it is evident that they entirely miſtook the meaning and intention of *Achilles*; for he that gave the firſt wound was to be accounted the victor. How could *Achilles* promiſe to entertain them both in his tent after the combat, if he intended that one of them ſhould fall in it? This duel therefore was only a tryal of skill, and as ſuch ſingle combats were frequent in the wars of thoſe ages againſt adverſaries, ſo this was propoſed only to ſhew the dexterity of the combatants in that exerciſe. *Euſtathius.*

XLI.

VERSE 969. *Yet ſtill the victor's due Tydid's gains.*] *Achilles* in this place acts the part of a very juſt arbitrator: Tho' the combat did not proceed to a full iſſue, yet *Diomed* had evidently the advantage, and conſequently ought to be rewarded as victor, becauſe he would have been victorious, had not the *Greeks* interpos'd.

I could have wiſh'd that the Poet had given *Ajax* the prize in ſome of theſe conteſts. He undoubtedly was a very gallant ſoldier, and has been deſcrib'd as repulſing a whole army; yet in all theſe ſports he is foil'd. But perhaps the Poet had a double view in this repreſentation, not only to ſhew, that ſtrength without conduct is uſually unſucceſsful, but alſo his deſign might be to complement the *Greeks* his countrymen; by ſhewing that this *Ajax*, who had repell'd a whole army of *Trojans* was not able to conquer any one of the *Grecian* worthies: For we find him overpower'd in three of theſe exerciſes.

XLII.

VERSE 683. *If he be one, enrich'd*, &c.] The Poet in this place ſpeaks in the ſimplicity of an-

cient times: The prodigious weight and ſize of the quoit is deſcrib'd with a noble plainneſs, peculiar to the oriental way, and agreeable to the manners of thoſe heroick ages. He does not ſet down the quantity of this enormous piece of iron, neither as to its bigneſs nor weight, but as to the uſe it will be of to him who ſhall gain it. We ſee from hence, that the ancients in the prizes they propos'd, had in view not only the honourable, but the uſeful; a captive for work, a bull for tillage, a quoit for the proviſion of iron. Beſides it muſt be remember'd, that in thoſe times iron was very ſcarce; and a ſure ſign of this ſcarcity, is, that their arms were braſs. *Euſtath. Dacier.*

XLIII.

VERSE 1028. *He takes the bow.*] There having been many editions of *Homer*, that of *Marſeilles* repreſents theſe two rivals in archery as uſing two bows in the conteſt; and reads the verſes thus,

Σπερχόμενος δ' ἄρα Μηριόνης ἐπέθη κατ' ὀϊστὸν
Τόξῳ ἐν γὰρ χερσὶν ἔχε πάλα, ὡς ἴθυνεν.

Our common editions follow the better alteration of *Antimachus*, with this only difference, that he reads it

Ἐξείρυσε Τευκρου τόξον. And they, Ἐξείρυσε χειρὸς τόξον.

It is evident that theſe archers had but one bow, as they that threw the quoit had but one quoit; by theſe means the one had no advantage over the other, becauſe both of them ſhot with the ſame bow. So that the common reading is undoubtedly the beſt, where the lines ſtand thus,

Σπερ-

Σπερχόμενος δ' ἄρα Μηριόνης ἐξείρυσε χειρὸς
or Τευκρὸς
Τόξον, ἀπὸ δὴ οἷσιν ἔχε πάλαι ὡς ἴθυνεν, *Euſtath.*

This *Teucer* is the moſt eminent man for archery of any thro' the whole Iliad, yet he is here excell'd by *Meriones*: And the Poet aſcribes his miſcarriage to the neglect of invoking *Apollo*, the God of archery; whereas *Meriones*, who invokes him, is crown'd with ſucceſs. There is an excellent moral in this paſſage, and the Poet would teach us, that without addreſſing to heaven we cannot ſucceed: *Meriones* does not conquer becauſe he is the better archer, but becauſe he is the better Man.

XLIV.

VERSE 1049. *Nor here diſdain'd the King of Men to riſe.*] There is an admirable conduct in this paſſage; *Agamemnon* never contended for any of the former prizes, tho' of much greater value; ſo that he is a candidate for this, only to honour *Patroclus* and *Achilles*. The decency which the Poet uſes both in the choice of the game, in which *Agamemnon* is about to contend, and the giving him the prize without a conteſt, is very remarkable. The game was a warlike exerciſe, fit for the General of an army: the giving him the prize without a conteſt is a decency judiciouſly obſerved, becauſe no one ought to be ſuppos'd to excel the General in any military art. *Agamemnon* does juſtice to his own character; for whereas he had been repreſented by *Achilles* in the opening of the Poem as a covetous perſon, he now puts in for the prize that is of the leaſt value, and generouſly gives even that to *Talthybius*. *Euſtathius*.

As to this laſt particular, of *Agamemnon*'s preſenting the charger to *Talthybius*, I can't but be of

a different opinion. It had been an affront to *Achilles* not to have accepted of his present on this occasion, and I believe the words of *Homer*,

Ταλθυβίῳ κήρυκι δόδου περικαλλὲς ἄεθλον,

mean no more, than that he put it into the hands of this Herald to carry it to his ships; *Talthybius* being by his office an attendant upon *Agamemnon*.

XLV.

It will be expected I should here say something tending to a comparison between the games of *Homer* and those of *Virgil*. If I may own my private opinion, there is in general more variety of natural incidents, and a more lively picture of natural passions, in the games and persons of *Homer*. On the other hand, there seems to me more art, contrivance, gradation, and a greater pomp of verse in those of *Virgil*. The chariot-race is that which *Homer* has most labour'd, of which *Virgil* being sensible, he judiciously avoided the imitation of what he could not improve, and substituted in its place the naval-course, or ship-race. It is in this the *Roman* Poet has employ'd all his force, as if on set purpose to rival his great master: but it is extremely observable how constantly he keeps *Homer* in his eye, and is afraid to depart from his very track, even when he had vary'd the subject itself. Accordingly the accidents of the naval-course have a strange resemblance with those of *Homer*'s chariot-race. He could not forbear at the very beginning to draw a part of that description into a simile. Do not we see he has *Homer*'s chariots in his head, by these lines.

Non

Non tam præcipites bijugo certamine campum
Corripuere, ruuntque effusi carcere currus.
Nec sic immissis aurigæ undantia lora
Concussere jugis, pronique in verbera pendent. Æn. V. ℣. 144.

What is the encounter of *Cloanthus* and *Gyas* in the strait between the rocks, but the same with that of *Menelaus* and *Antilochus* in the hollow way? Had the Galley of *Sergestus* been broken, if the chariot of *Eumelus* had not been demolish'd? Or *Mnestheus* been cast from the helm, had not the other been thrown from his seat? Does not *Mnestheus* exhort his rowers in the very words *Antilochus* had us'd to his horses?

Non jamprima peto Mnestheus, *neque vincere certo*
Quamquam o! sed superent quibus hoc Neptune *dedisti;*
Extremos pudeat rediisse! hoc vincite, cives,
Et prohibete nefas----

Ἔμβητον, καὶ σφῶϊ τιταίνετον ὀττιτάχιστα.
Ἤ τοι μὲν κείνοισιν ἐριζέμεν ὑπὸ κελεύω
Τυδείδεω ἵπποισι δαΐφρονος, οἷσιν Ἀθήνη
Νῦν ὤρεξε τάχος---
Ἵππους δ' Ἀτρείδαο κιχάνετε, μηδὲ λίπησθον,
Καρπαλίμως, μὴ σφῶϊν ἐλεγχείην καταχεύῃ
Αἴθη θῆλυς ἐοῦσα- - -

Upon the whole, the description of the sea-race I think has the more poetry and majesty, that of the chariots more nature, and lively incidents. There is nothing in *Virgil* so picturesque, so animated, or which so much marks the characters, as the episodes of *Antilochus* and *Menelaus*, *Ajax* and *Idomeneus*, with that beautiful interposition of old

Neſtor, (ſo naturally introduc'd into an affair where one ſo little expects him.) On the other ſide, in *Virgil* the deſcription itſelf is much nobler; it has ſomething more oſtentatiouſly grand, and ſeems a ſpectacle more worthy the preſence of Princes and great perſons.

In three other games we find the *Roman* Poet contending openly with the *Grecian*. That of the *Cæſtus* is in great part a verbal tranſlation: But it muſt be own'd in favour of *Virgil*, that he has vary'd from *Homer* in the event of the combat with admirable judgment and with an improvement of the moral. *Epæus* and *Dares* are deſcrib'd by both Poets as vain boaſters; but *Virgil* with more poetical juſtice puniſhes *Dares* for his arrogance, whereas the preſumption and pride of *Epæus* is rewarded by *Homer*.

On the contrary, in the foot-race, I am of opinion that *Homer* has ſhewn more judgment and morality than *Virgil*. *Niſus* in the latter is unjuſt to his adverſary in favour of his Friend *Euryalus*; ſo that *Euryalus* wins the race by palpable fraud, and yet the Poet gives him the firſt prize; whereas *Homer* makes *Ulyſſes* victorious, purely thro' the miſchance of *Ajax*, and his own piety in invoking *Minerva*.

The ſhooting is alſo a direct copy, but with the addition of two circumſtances which make a beautiful gradation. In *Homer* the firſt Archer cuts the ſtring that held the bird, and the other ſhoots him as he is mounting. In *Virgil* the firſt only hits the maſt which the Bird was fix'd upon, the ſecond cuts the ſtring, the third ſhoots him, and the fourth to vaunt the ſtrength of his arm directs his arrow up to Heaven, where it kindles into a flame, and makes a prodigy. This laſt is certainly ſuperior to *Homer* in what they call the *Wonderful*: but what is the intent or effect of this prodigy, or whether

a reader is not at leaſt as much ſurprized at it, as at the moſt unreaſonable parts in *Homer*, I leave to thoſe Criticks who are more inclin'd to find faults than I am. Nor ſhall I obſerve upon the many literal imitations in the *Roman* Poet, to object againſt which were to derogate from the merit of thoſe fine paſſages, which *Virgil* was ſo very ſenſible of, that he was reſolv'd to take them, at any rate, to himſelf.

There remain in *Homer* three games untouch'd by *Virgil*; the wreſtling, the ſingle combat, and the *Diſcus*. In *Virgil* there is only the *Luſus Troja* added, which is purely his own, and muſt be confeſt to be inimitable: I don't know whether I may be allow'd to ſay, it is worth all thoſe three of *Homer?*

I could not forgive my ſelf if I omitted to mention in this place the funeral games in the ſixth *Thebaid* of *Statius*; it is by much the moſt beautiful book of that poem. It's very remarkable, that he has follow'd *Homer* thro' the whole courſe of his games: There is the chariot-race, the foot-race, the *Diſcus*, the *Cæſtus*, the wreſtling, the ſingle combat (which is put off in the ſame manner as in *Homer*) and the ſhooting; which laſt ends (as in *Virgil*) with a prodigy: Yet in the particular deſcriptions of each of theſe games this Poet has not borrow'd from either of his predeceſſors, and his poem is ſo much the worſe for it.

OBSERVATIONS
ON THE
TWENTY-FOURTH BOOK.

I.

VERSE 14. *What ſeas they meaſur'd*, &c.] There is ſomething very noble in theſe ſentiments of *Achilles*: He does not recollect any ſoft moments, any tenderneſſes that had paſs'd between him and *Patroclus*, but he revolves the many difficulties, the toils by land, and the dangers by ſea, in which they had been companions: Thus the Poet on all occaſions admirably ſuſtains the character of *Achilles*; when he play'd upon the harp in the ninth book, he ſung the atchievements of Kings; and in this place there is an air of greatneſs in his very ſorrows: *Achilles* is as much a Hero when he weeps, as when he fights.

This paſſage in *Homer* has not eſcap'd the cenſure of *Plato*, who thought it a diminution to his character to be thus tranſported with grief; but the objection will vaniſh if we remember that all the paſſions of *Achilles* are in the extreme; his nature is violent, and it would have been an outrage to his general character to have repreſented him as mourning moderately for his friend. *Plato* ſpoke more

more like a Philoſopher than a Critick when he blamed the behaviour of *Achilles* as unmanly: Theſe tears would have ill-become *Plato*, but they are graceful in *Achilles*.

Beſides there is ſomething very inſtructive in this whole repreſentation, it ſhews us the power of a ſincere friendſhip, and ſoftens and recommends the character of *Achilles*; the violence he us'd towards his enemy is alleviated by the ſincerity he expreſſes towards his friend; he is a terrible enemy, but an amiable friend.

II.

VERSE 30. *For* Phœbus *watch'd it*, &c.] *Euſtathius* ſays, that by this ſhield of *Apollo* are meant the clouds that are drawn up by the beams of the Sun, which cooling and qualifying the ſultrineſs of the air, preſerved the body from decay: But perhaps the Poet had ſomething farther in his eye when he introduc'd *Apollo* upon this occaſion: *Apollo* is a Phyſician and the God of medicaments; if therefore *Achilles* uſed any arts to preſerve *Hector* from decay that he might be able the longer to inſult his remains, *Apollo* may properly be ſaid to protect it with his *Ægis*.

III.

VERSE 36. *But* Neptune *this*, *and* Pallas *this denies*.] It is with excellent art that the Poet carries on this part of his poem, he ſhews that he could have contriv'd another way to recover the body of *Hector*, but as a God is never to be introduc'd but when human means fail, he rejects the interpoſition of *Mercury*, makes uſe of ordinary methods, and *Priam* redeems his Son: This gives an air of probability to the relation, at the ſame time that it advances the glory of *Achilles*; for the greateſt of his enemies labours to purchaſe his favour, the Gods hold a conſultation, and a King becomes his ſuppliant. *Euſtathius*.

Thoſe

Thoſe ſeven lines, from Κλέψαι δ' ὠτρύνσσεν to Μαχλοσύνην ἀλεγεινήν, have been thought ſpurious by ſome of the Ancients: They judg'd it an indecency that the Goddeſs of wiſdom and *Achilles* ſhould be equally inexorable; and thought it was below the majeſty of the Gods to be ſaid at all to ſteal. Beſides, ſay they, had *Homer* been acquainted with the judgment of *Paris*, he would undoubtedly have have mention'd it before this time in his poem, and conſequently that ſtory was of a later invention: And *Ariſtarchus* affirms that Μαχλοσύνη is a more modern word, and never known before the time of *Heſiod*, who uſes it when he ſpeaks of the daughters of *Prætus*; and adds, that it is appropriated to ſignify the incontinence of women, and cannot be at all apply'd to men: Therefore others read the laſt verſe,

Ἤ οἱ κεχαρισμένα δῶρ' ἐνέμηνε.

Theſe objections are entirely gather'd from *Euſtathius*; to which we may add, that *Macrobius* ſeems to have been one of thoſe who rejected theſe verſes, ſince he affirms that our Author never mentions the judgment of *Paris*. It may be anſwer'd, that the ſilence of *Homer* in the foregoing part of the poem, as to the judgment of *Paris*, is no argument that he was ignorant of that ſtory: Perhaps he might think it moſt proper to unfold the cauſe of the deſtruction of *Troy* in the concluſion of the *Ilias*; that the Reader ſeeing the wrong done, and the puniſhment of that wrong immediately following, might acknowledge the juſtice of it.

The ſame reaſon will be an anſwer to the objection relating to the anger of *Pallas*: Wiſdom cannot be ſatisfy'd without juſtice, and conſequently *Pallas* ought not to ceaſe from reſentment, till *Troy* has ſuffer'd the deſerts of her crimes.

I cannot think that the objection about the word

Ma-

Μαχλοσύνη is of any weight; the date of words is utterly uncertain, and as no one has been able to determine the ages of *Homer*, and *Heſiod*, ſo neither can any perſon be aſſured that ſuch words were not in uſe in *Homer*'s days.

IV.

VERSE 52. *A Lion, not a Man*, &c.] This is a very formal condemnation of the morals of *Achilles*, which *Homer* puts into the mouth of a God. One may ſee from this alone that he was far from deſigning his Hero a virtuous character; yet the Poet artfully introduces *Apollo* in the midſt of his reproaches, intermingling the Hero's praiſes with his blemiſhes: *Brave tho' he be*, &c. Thus what is the real merit of *Achilles* is diſtinguiſh'd from what is blameable in his character, and we ſee *Apollo*, or the God of wiſdom, is no leſs impartial than juſt in his repreſentation of *Achilles*.

V.

VERSE 114. *And wept her god-like Son's approaching doom.*] Theſe words are very artfully inſerted by the Poet. The poem could not proceed to the death of *Achilles* without breaking the action; and therefore to ſatisfy the curioſity of the reader concerning the fate of this great Man, he takes care to inform us that his life draws to a period, and as it were celebrates his funeral before his death.

Such circumſtances as theſe greatly raiſe the character of *Achilles*; he is ſo truly valiant, that tho' he knows he muſt fall before *Troy*, yet he does not abſtain from the war, but courageouſly meets his death. And here I think it proper to inſert an obſervation that ought to have been made before, which is, that *Achilles* did not know that *Hector* was to fall by his hand; if he had known it, where would have been the mighty courage in engaging him in a ſingle combat, in which he was ſure to con-

conquer? The contrary of this is evident from the words of *Achilles* to *Hector* just before the combat,

---Πρὶν γ' ἢ ἕτερόν γε πεσόντα
Αἵματος ἆσαι ἄρηα, &c.---

I will make no compacts with thee, says *Achilles*, *but one of us shall fall.*

VI.

VERSE 141. *Nine days are past since all the Court above*, &c.] It may be thought that so many interpositions of the Gods, such messages from Heaven to earth, and down to the seas, are needless machines; and it may be imagin'd that it is an offence against probabililty that so many Deities should be employ'd to pacify *Achilles*. But I am of opinion that the Poet conducts this whole affair with admirable judgment. The poem is now almost at the conclusion, and *Achilles* is topass from a state of an almost inexorable resentment to a state of perfect tranquillity; such a change could not be brought about by human means; *Achilles* is too stubborn to obey any thing less than a God: This is evident from his rejecting the persuasion of the whole *Grecian* army to return to the battle: So that it appears that this machinery was necessary, and consequently a beauty to the poem.

It may be farther added, that these several incidents proceed from *Jupiter*: It is by his appointment that so many Gods are employ'd to attend *Achilles*. By these means *Jupiter* fulfills the promise mention'd in the first book, of honouring the Son of *Thetis*, and *Homer* excellently sustains his character by representing the inexorable *Achilles* as not parting with the body of his mortal enemy, but by the immediate command of *Jupiter*.

If

If the Poet had conducted theſe incidents merely by human means, or ſuppos'd *Achilles* to reſtore the body of *Hector* entirely out of compaſſion, the draught had been unnatural, becauſe unlike *Achilles*: Such a violence of temper was not to be pacify'd by ordinary methods. Beſides, he has made uſe of the propereſt perſonages to carry on the affair; for who could be ſuppos'd to have ſo great an influence upon *Achilles* as his own Mother, who is a Goddeſs?

VII.

VERSE 164. *And thy heart waſte with life-conſuming woe.*] This expreſſion in the original is very particular. Were it to be tranſlated literally it muſt be render'd, how long wilt thou eat, or prey upon thy own heart by theſe ſorrows? And it ſeems that it was a common way of expreſſing a deep ſorrow; and *Pythagoras* uſes it in this ſenſe, μὴ ἐσθίειν καρδίαν, that is, grieve not exceſſively, let not ſorrow make too great an impreſſion upon thy heart. *Euſtathius.*

VIII.

VERSE 168. ---- *Indulge the am'rous hour!*] The Ancients (ſays *Euſtathius*) rejected theſe verſes becauſe of the indecent idea they convey: The Goddeſs in plain terms adviſes *Achilles* to go to bed to his Miſtreſs, and tells him a woman will be a comfort. The good Biſhop is of opinion, that they ought to be rejected, but the reaſon he gives is as extraordinary as that of *Thetis*; Soldiers, ſays he, have more occaſion for ſomething to ſtrengthen themſelves with, than for women: And this is the reaſon, continues he, why wreſtlers are forbid all commerce with that ſex during the whole time of their exerciſe.

Dionyſius of *Halicarnaſſus* endeavours to juſtify *Homer* by obſerving, that this advice of *Thetis* was not given him to induce him to any wantonneſs, but

but was intended to indulge a nobler paſſion, his deſire of glory. She adviſes him to go to that captive who was reſtor'd to him in a publick manner, to ſatisfy his honour: To that captive, the detention of whom had been ſo great a puniſhment to the whole *Grecian* army: And therefore *Thetis* uſes a very proper motive to comfort her Son, by adviſing him to gratify at once both his love and his glory.

Plutarch has likewiſe labour'd in *Homer*'s juſtification; he obſerves that the Poet has ſet the picture of *Achilles* in this place in a very fair and ſtrong point of light: Tho' *Achilles* had ſo lately receiv'd his belov'd *Briſeis* from the hands of *Agamemnon*; tho' he knew that his own life drew to a ſudden period, yet the Hero prevails over the Lover, and he does not haſte to indulge his love: He does not lament *Patrocles* like a common Man by neglecting the duties of life, but he abſtains from all pleaſures by an exceſs of ſorrow, and the love of his Miſtreſs is loſt in that of his Friend.

This obſervation excellently juſtifies *Achilles*, in not indulging himſelf with the company of his miſtreſs: The Hero indeed prevails ſo much over the lover, that *Thetis* thinks her ſelf oblig'd to recall *Briſeis* to his memory. Yet ſtill the indecency remains. All that can be ſaid in favour of *Thetis* is, that ſhe was mother to *Achilles*, and conſequently might take the greater freedom with her Son.

Madam *Dacier* diſapproves of both the former obſervations: She has recourſe to the lawfulneſs of ſuch a practice between *Achilles* and *Briſeis*; and becauſe ſuch commerces in thoſe times were reputed honeſt, therefore ſhe thinks the advice was decent. The married Ladies are oblig'd to her for this obſervation, and I hope all tender Mothers, when their Sons are afflicted, will adviſe them to comfort themſelves in this manner.

In

In ſhort, I am of opinion that this paſſage outrages decency; and 'tis a ſign of ſome weakneſs to have ſo much occaſion of juſtification. Indeed the whole paſſage is capable of a ſerious conſtruction, and of ſuch a ſenſe as a Mother might expreſs to a Son with decency: And then it will run thus; „ Why art thou, my Son, thus afflicted? Why „ thus reſign'd to ſorrow? Can neither ſleep nor „ love divert you? Short is thy date of life, ſpend „ it not all in weeping, but allow ſome part of it „ to love and pleaſure! „ But ſtill the indecency lies in the manner of the expreſſion, which muſt be allow'd to be almoſt obſcene, (for ſuch is the word μίγπσθ' *miſceri*) All that can be ſaid in defence of it is, that as we are not competent judges of what ideas words might carry in *Homer*'s time, ſo we ought not entirely to condemn him, becauſe it is poſſible the expreſſion might not ſound ſo indecently in ancient as in modern ears.

IX.

VERSE 189. *Him* Hermes *to* Achilles *ſhall convey.*] The intervention of *Mercury* was very neceſſary at this time, and by it the Poet not only gives an air of probability to the relation, but alſo pays a complement to his countrymen the *Grecians:* They kept ſo ſtrict a guard that nothing but a God could paſs unobſerv'd, this highly recommends their military diſcipline; and *Priam* not being able to carry the ranſom without a chariot, it would have been an offence againſt probability, to have ſuppos'd him able to have paſs'd all the guards of the army in his chariot, without the aſſiſtance of ſome Deity: *Horace* had this paſſage in his view, Ode the 10th of the firſt book.

Iniqua Trojæ *caſtra feſellit.*

X.

VERSE 191. ---Achilles' *ſelf ſhall ſpare*
His age, nor touch one venerable hair, &c.]

It is obſervable that every word here is a negative, ἄφρων, ἄσκοπος, ἀλιτήμων; *Achilles* is ſtill ſo angry that *Jupiter* cannot ſay he is wiſe, judicious, and merciful; he only commends him negatively, and barely ſays he is not a madman, nor perverſely wicked.

It is the obſervation of the Ancients, ſays *Euſtathius*, that all the cauſes of the ſins of man are included in thoſe three words: Man offends either out of ignorance, and then he is ἄφρων, or thro' inadvertency, then he is ἄσκοπος, or wilfully and maliciouſly, and then he is ἀλιτήμων. So that this deſcription agrees very well with the preſent diſpoſition of *Achilles*; he is not ἄφρων, becauſe his reſentment begins to abate; he is not ἄσκοπος, becauſe his Mother has given him inſtructions, nor ἀλιτήμων, becauſe he will not offend againſt the injunctions of *Jupiter*.

XI.

VERSE 195. *The winged* Iris *flies*, &c.] Monſ. *Rapin* has been very free upon this paſſage, where ſo many machines are made uſe of to cauſe *Priam* to obtain the body of *Hector* from *Achilles*. „ This „ Father (ſays he) who has ſo much tenderneſs „ for his Son, who is ſo ſuperſtitious in obſerving „ the funeral ceremonies, and ſaving thoſe precious „ remains from the dogs and vultures; ought not „ he to have thought of doing this himſelf, without „ being thus expreſſly commanded by the Gods? „ Was there need of a machine to make him re„ member that he was a Father? „ But this Critick entirely forgets what render'd ſuch a conduct

of

of abſolute neceſſity; namely, the extreme danger and (in all prabability) imminent ruin both of the King and State, upon *Priam*'s putting himſelf into the power of his moſt invetetate enemy. There was no other method of recovering *Hector*, and of diſcharging his funeral rites (which were look'd upon by the Ancients of ſo high importance) and therefore the meſſage from *Jupiter* to encourage *Priam*, with the aſſiſtance of *Mercury* to conduct him, and to prepare *Achilles* to receive him with favour, was far from impertinent: It was *dignus vindice nodus*, as *Horace* expreſſes it.

XII.

VERSE 200. *His face his wrapt attire Conceal'd from ſight.*] The Poet has obſerv'd a great decency in this place; he was not able to expreſs the grief of this royal mourner, and ſo covers what he could not repreſent. From this paſſage *Semanthes* the *Sicyonian* painter borrow'd his deſign in the ſacrifice of *Iphigenia*, and repreſents his *Agamemnon*, as *Homer* does his *Priam*: *Æſchylus* has likewiſe imitated this place, and draws his *Niobe* exactly after the manner of *Homer*. *Euſtathius*.

XIII.

VERSE 265. *He pour'd his lateſt blood in manly fight,*
And fell a Hero---]

This whole diſcourſe of *Hecuba* is exceedingly natural, ſhe aggravates the features of *Achilles*, and ſoftens thoſe of *Hector*: Her anger blinds her ſo much that ſhe can ſee nothing great in *Achilles*, and her fondneſs ſo much, that ſhe can diſcern no defects in *Hector*: Thus ſhe draws *Achilles* in the fierceſt colours, like a Barbarian, and calls him ὠμηστὴς: But at the ſame time forgets that *Hector* ever fled from *Achilles*, and in the original directly

tells us that he *knew not how to fear, or how to fly.* Euſtathius.

XIV.

VERSE 291. *Lo, the ſad Father,* &c.] This behaviour of *Priam* is very natural to a perſon in his circumſtances: The loſs of his favourite Son makes ſo deep an impreſſion upon his ſpirits, that he is incapable of conſolation: he is diſpleaſed with every body; he is angry he knows not why; the diſorder and hurry of his ſpirits make him break out into paſſionate expreſſions, and thoſe expreſſions are contain'd in ſhort periods, very natural to Men in anger, who give not themſelves leiſure to expreſs their ſentiments at full length: It is from the ſame paſſion that *Priam*, in the ſecond ſpeech, treats all his Sons with the utmoſt indignity, calls 'em gluttons, dancers, and flatterers. *Euſtathius* very juſtly remarks, that he had *Paris* particularly in his eye; but his anger makes him transfer that character to the reſt of his children, not being calm enough to make a diſtinction between the innocent and guilty.

That paſſage where he runs into the praiſes of *Hector*, is particularly natural: his concern and fondneſs make him as extravagant in the commendation of him, as in the diſparagement of his other Sons: They are leſs than mortals, he more than Man. *Rapin* has cenſur'd this anger of *Priam* as a breach of the *Manners*, and ſays he might have ſhewn himſelf a Father, otherwiſe than by this uſage of his children. But whoever conſiders his circumſtances will judge after another manner. *Priam*, after having been the moſt wealthy, moſt powerful and formidable monarch of *Aſia*, becomes all at once the moſt miſerable of men; he loſes in leſs than eight days the beſt of his army, and a great number of virtuous Sons; he loſes the braveſt of 'em all, his glory and his defence, the gallant

Hector,

Hector. This laſt blow ſinks him quite, and changes him ſo much, that he is no longer the ſame: He becomes impatient, frantick, unreaſonable! The terrible effect of ill fortune! Whoever has the leaſt inſight into nature, muſt admire ſo fine a picture of the force of adverſity on an unhappy old Man.

XV.

VERSE 313. *Deiphobus* and *Dius*.] It has been a diſpute whether Δῖος or Ἄγαυος, in ν. 251. was a proper name, but *Pherecydes* (ſays *Euſtathius*) determines it, and aſſures us that *Dios* was a ſpurious Son of *Priam*.

XVI.

VERSE 342. *The ſad attendants load the groaning wain*.] It is neceſſary to obſerve to the reader, to avoid confuſion, that two cars are here prepared: the one drawn by mules, to carry the preſents, and to bring back the body of *Hector*; the other drawn by horſes, in which the herald and *Priam* rode. *Euſtathius*.

XVII.

VERSE 377. *Oh firſt, and greateſt!* &c.] *Euſtathius* obſerves, that there is not one inſtance in the whole *Ilias* of any prayer that was juſtly prefer'd, that fail'd of ſucceſs. This procedure of *Homer*'s is very judicious, and anſwers exactly to the true end of poetry, which is to pleaſe and inſtruct. Thus *Priam* prays that *Achilles* may ceaſe his wrath, and compaſſionate his miſeries; and *Jupiter* grants his requeſt: The unfortunate King obtains compaſſion, and in his moſt inveterate enemy finds a friend.

XVIII.

VERSE 417. *The deſcription of* Mercury.] A Man muſt have no taſte for Poetry that does not admire this ſublime deſcription: *Virgil* has tranſla-

ted it almoſt *verbatim* in the 4th Book of the *Æneis*, V. 240.

---Ille patris magni parere parabat
Imperio, & primùm pedibus talaria nectit
Aurea, quæ ſublimem alis, ſive æquora ſupra,
Seu terram rapido pariter cum flamine portant.
Tum virgam capit, hac animas ille evocat orco
Pallentes, alias ſub triſtia tartara mittit;
Dat ſomnos, adimitque, & lumina morte reſignat.

It is hard to determine which is more excellent, the copy, or the original: *Mercury* appears in both pictures with equal majeſty; and the *Roman* dreſs becomes him, as well as the *Grecian*. *Virgil* has added the latter part of the fifth, and the whole ſixth line to *Homer*, which makes it ſtill more full and majeſtical.

Give me leave to produce a paſſage out of *Milton*, of near affinity with the lines above, which is not inferior to *Homer* or *Virgil*: It is the deſcription of the deſcent of an Angel,

---Down thither, prone in flight
He ſpeeds, and thro' the vaſt æthereal ſky
Sails between worlds and worlds; with ſteady wing
Now on the polar winds; then with quick force
Winnows the buxom air---
Of beaming ſunny rays a golden tiar
Circled his head; nor leſs his locks behind
Illuſtrious, on his ſhoulders fledg'd with wings,
Lay waving round.---&c.

XIX.

VERSE 427. *Now twilight veil'd the glaring face of day.*] The Poet by ſuch intimations as theſe recalls to our minds the exact time which *Priam* takes up in his journey to *Achilles*: He ſet out in the eve-

evening, and by the time that he reach'd the tomb of *Ilus*, it was grown ſomewhat dark, which ſhews that this tomb ſtood at ſome diſtance from the city. Here *Mercury* meets him, and when it was quite dark, guides him into the preſence of *Achilles*. By theſe methods we may diſcover how exactly the Poet preſerves the unities of time and place; that he allots ſpace ſufficient for the actions which he deſcribes, and yet does not crowd more incidents into any interval of time than may be executed in as much as he allows. Thus it being improbable that ſo ſtubborn a Man as *Achilles* ſhould relent in a few moments, the Poet allows a whole night for this affair; ſo that *Priam* has leiſure enough to go and return, and time enough remaining to perſuade *Achilles*.

XX.

VERSE 447, *&c. The ſpeech of* Mercury *to* Priam.] I ſhall not trouble the reader with the dreams of *Euſtathius*, who tells us that this fiction of *Mercury* is partly true, and partly falſe: 'Tis true that his Father is old, for *Jupiter* is King of the whole univerſe, was from eternity, and created both Men and Gods: In like manner when *Mercury* ſays he is the ſeventh child of his Father, *Euſtathius* affirms that he meant that there were ſix planets beſides *Mercury*. Sure it requires great pains and thought to be ſo learnedly abſurd: The ſuppoſition which he makes afterwards is far more natural; *Priam*, ſays he, might by chance meet with one of the *Myrmidons*, who might conduct him unobſerv'd thro' the camp into the preſence of *Achilles*, and as the execution of any wiſe deſign is aſcrib'd to *Pallas*, ſo may this clandeſtine enterprize be ſaid to be manag'd by the guidance of *Mercury*.

But perhaps this whole paſſage may be better explain'd by having recourſe to the Pagan theology.

It was an opinion that obtain'd in thoſe early days, that *Jupiter* frequently ſent ſome friendly meſſengers to protect the innocent, ſo that *Homer* might intend to give his readers a lecture of morality, by telling us that this unhappy King was under the protection of the Gods.

Madam *Dacier* carries it farther. *Homer* (ſays ſhe) inſtructed by tradition, knew that God ſends his Angels to the ſuccour of the afflicted. The Scripture is full of examples of this truth. The ſtory of *Tobit* has a wonderful relation with this of *Homer: Tobit* ſent his Son to *Rages*, a city of *Media*, to receive a conſiderable ſum; *Tobias* did not know the way; he found at his door a young Man cloath'd with a majeſtick glory, which attracted admiration: It was an Angel under the form of a Man. This Angel being ask'd who he was, anſwer'd (as *Mercury* does here) by a fiction: He ſaid that he was of the children of *Iſrael*, that his name was *Azarias*, and that he was Son of *Ananias*. This Angel conducted *Tobias* in ſafety; he gave him inſtructions; and when he was to receive the recompence which the Father and Son offer'd him, he declar'd that he was the Angel of the Lord, took his flight towards Heaven, and diſappear'd. Here is a great conformity in the ideas and in the ſtyle; and the example of our Author ſo long before *Tobit*, proves, that this opinion of God's ſending his Angels to the aid of Man was very common, and much ſpread amongſt the Pagans in thoſe former times. *Dacier.*

XXI.

VERSE 519. *Bleſt is the Man*, &c.] *Homer* now begins after a beautiful and long fable, to give the moral of it, and diſplay his poetical juſtice in rewards and puniſhments: Thus *Hector* fought in a bad cauſe, and therefore ſuffers in the defence of it; but becauſe he was a good Man, and obedient

to

to the Gods in other reſpects, his very remains become the care of Heaven.

I think it neceſſary to take notice to the reader, that nothing is more admirable than the conduct of *Homer* throughout his whole Poem, in reſpect to morality. He juſtifies the character of *Horace*,

Qui quid ſit pulchrum, quid turpe, quid utile, quid non,
Plenius & melius Chryſippo & Crantore dicit.

If the reader does not obſerve the morality of the *Ilias*, he loſes half, and the nobler part of its beauty: He reads it as a common Romance, and miſtakes the chief aim of it, which is to inſtruct.

XXII.

VERSE 531. *But can I abſent*, &c.] In the original of this place (which I have paraphras'd a little) the word Συλεύειν is remarkable. *Priam* offers *Mercury* (whom he looks upon as a ſoldier of *Achilles*) a preſent, which he refuſes becauſe his Prince is ignorant of it: This preſent he calls a direct *Theft or Robbery*; which may ſhew us how ſtrict the notions of juſtice were in the days of *Homer*, when if a Prince's ſervant receiv'd any preſent without the knowledge of his Maſter, he was eſteem'd a Thief and a Robber. *Euſtathius.*

XXIII.

VERSE 553. *Of fir the roof was rais'd.*] I have in the courſe of theſe obſervations deſcrib'd the method of encamping uſed by the *Grecians*: The reader has here a full and exact deſcription of the Tent of *Achilles*: This royal Pavilion was built with long paliſadoes made of fir; the top of it cover'd with reeds, and the inſide was divided into ſeverall apartments: Thus *Achilles* had his αὐλὴ μεγάλη, or large hall, and behind it were lodging rooms. So in the ninth book *Phœnix* has a bed prepared

for him in one apartment, *Patroclus* has another for himſelf and his captive *Iphis*, and *Achilles* has a third for himſelf and his miſtreſs *Diomeda*.

But we muſt not imagine that the other *Myrmidons* had tents of the like dimenſions: they were, as *Euſtathius* obſerves, inferior to this royal one of *Achilles*: Which indeed is no better than an hovel, yet agrees very well with the duties of a ſoldier, and the ſimplicity of thoſe early times.

I am of opinion that ſuch fixed tents were not uſed by the *Grecians* in their common marches, but only during the time of ſieges, when their long ſtay in one place made it neceſſary to build ſuch tents as are here deſcrib'd; at other times they lay like *Diomed* in the tenth book, in the open air, their ſpears ſtanding upright, to be ready upon any alarm; and with the hides of beaſts ſpread on the ground inſtead of a bed.

It is worthy obſervation that *Homer* even upon ſo trivial an occaſion as the deſcribing the tent of *Achilles*, takes an opportunity to ſhew the ſuperior ſtrength of his Hero; and tells us that three men could ſcarce open the door of his pavilion, but *Achilles* could open it alone.

XXIV.

VERSE 569. *Nor ſtand confeſt to frail mortality.*] *Euſtathius* thinks it was from this maxim, that the Princes of the eaſt aſſum'd that air of majeſty which ſeparates them from the ſight of their ſubjects; but I ſhould rather believe that *Homer* copied this after the originals from ſome Kings of his time; it not being unlikely that this policy is very ancient. *Dacier.*

XXV.

VERSE 571. *Adjure him by his Father*, &c.] *Euſtathius* obſerves that *Priam* does not entirely follow the inſtructions of *Mercury*, but only calls to his re-

remembrance his aged Father *Peleus*: And this was judiciouſly done by *Priam*: For what motive to compaſſion could ariſe from the mention of *Thetis*, who was a Goddeſs, and incapable of misfortune? Or how could *Neoptolemus* be any inducement to make *Achilles* pity *Priam*, when at the ſame time he flouriſh'd in the greateſt proſperity? And therefore *Priam* only mentions his Father *Peleus*, who like him, ſtood upon the very brink of the grave, and was liable to the ſame misfortunes he then ſuffer'd. Theſe are the remarks of *Euſtathius*, but how then ſhall we juſtify *Mercury*, who gave him ſuch improper inſtructions with relation to *Thetis*? All that can be ſaid in defence of the Poet is, that *Thetis*, tho' a Goddeſs, has thro' the whole courſe of the *Ilias* been deſcrib'd as a partner in all the afflictions of *Achilles*, and conſequently might be made uſe of as an inducement to raiſe the compaſſion of *Achilles*. *Priam* might have ſaid, I conjure thee by the love thou beareſt to thy Mother, take pity on me! For if ſhe who is a Goddeſs would grieve for the loſs of her beloved Son, how greatly muſt the loſs of *Hector* afflict the unfortunate *Hecuba* and *Priam*?

XXVII.

VERSE 586. *Sudden (a venerable ſight!) appears.*] I fancy this interview between *Priam* and *Achilles* would furniſh an admirable ſubject for a Painter, in the ſurprize of *Achilles*, and the other ſpectators, the attitude of *Priam*, and the ſorrows in the countenance of this unfortunate King.

That circumſtance of *Priam*'s kiſſing the hands of *Achilles* is inimitably fine; he kiſs'd, ſays *Homer*, the hands of *Achilles*, thoſe terrible, murderous hands that had robb'd him of ſo many Sons: By theſe two words the Poet recalls to our mind all the noble actions perform'd by *Achilles* in the whole *Ilias*; and at the ſame time ſtrikes us with the

the utmoſt compaſſion for this unhappy King, who is reduc'd ſo low as to be oblig'd to kiſs thoſe hands that had ſlain his ſubjects, and ruin'd his kingdom and family.

XXVIII.

VERSE 598. *The ſpeech of* Priam *to* Achilles.] The curioſity of the reader muſt needs be awaken'd to know how *Achilles* would behave to this unfortunate King; it requires all the art of the Poet to ſuſtain the violent character of *Achilles*, and yet at the ſame time to ſoften him into compaſſion. To this end the Poet uſes no preamble, but breaks directly into that circumſtance which is moſt likely to mollify him; and the two firſt words he utters are, μνησαι πατρὸς, *ſee thy Father*, O Achilles, *in me!* Nothing could be more happily imagin'd than this entrance into his ſpeech; *Achilles* has every where been deſcrib'd as bearing a great affection to his Father, and by two words the Poet recalls all the tenderneſs that love and duty can ſuggeſt to an affectionate Son.

Priam tells *Achilles* that *Hector* fell in the defence of his country: I am far from thinking that this was inſerted accidentally; it could not fail of having a very good effect upon *Achilles*, not only as one brave Man naturally loves another, but as it implies that *Hector* had no particular enmity againſt *Achilles*, but that tho' he fought againſt him it was in defence of his country.

The reader will obſerve that *Priam* repeats the beginning of his ſpeech, and recalls his Father to his memory in the concluſion of it. This is done with great judgment; the Poet takes care to enforce his petition with the ſtrongeſt motive, and leaves it freſh upon his memory; and poſſibly *Priam* might perceive that the mention of his Father had made a deeper impreſſion upon *Achilles* than any other part of his petition, therefore while the mind

of

of *Achilles* dwells upon it, he again ſets him before his imagination by this repetition, and ſoftens him into compaſſion.

XXIX.

VERSE 634. *Theſe words ſoft pity*, &c.] We are now come almoſt to the end of the poem, and conſequently to the end of the anger of *Achilles*: And *Homer* has deſcrib'd the abatement of it with excellent judgment. We may here obſerve how neceſſary the conduct of *Homer* was, in ſending *Thetis* to prepare her Son to uſe *Priam* with civility: It would have ill ſuited with the violent temper of *Achilles* to have uſed *Priam* with tenderneſs without ſuch pre-admonition; nay, the unexpected ſight of his enemy might probably have carry'd him into violence and rage: But *Homer* has avoided theſe abſurdities; for *Achilles* being already prepared for a reconciliation, the miſery of this venerable Prince naturally melts him into compaſſion.

XXX.

VERSE 653. Achilles's *ſpeech to* Priam.] There is not a more beautiful paſſage in the whole *Ilias* than this before us: *Homer* to ſhew that *Achilles* was not a mere ſoldier, here draws him as a perſon of excellent ſenſe and ſound reaſon. *Plato* himſelf (who condemns this paſſage) could not ſpeak more like a true Philoſopher. And it was a piece of great judgment thus to deſcribe him; for the reader would have retain'd but a very indifferent opinion of the Hero of a poem, that had no qualification but mere ſtrength: It alſo ſhews the art of the Poet thus to defer this part of his character till the very concluſion of the poem: By theſe means he fixes an idea of his greatneſs upon our minds, and makes his Hero go off the ſtage with applauſe.

Neither does he here aſcribe more wiſdom to *Achil-*

Achilles than he might really be maſter of; for as *Euſtathius* obſerves, he had *Chiron* and *Phœnix* for his tutors, and a Goddeſs for his Mother.

XXXI.

VERSE 663. *Two urns by* Jove's *high throne*, &c.] This is an admirable allegory, and very beautifully imagin'd by the Poet. *Plato* has accus'd it as an impiety to ſay that God gives evil: But it ſeems borrow'd from the eaſtern way of ſpeaking, and bears a geat reſemblance to ſeveral expreſſions in Scripture: Thus in the *Pſalms*, *in the hand of the Lord there is a cup, and he poureth out of the ſame; as for the dregs thereof, all the ungodly of the earth ſhall drink them.*

It was the cuſtom of the *Jews* to give condemn'd perſons juſt before execution, οἶνον ἐσμυρισμένον, wine mix'd with myrrh, to make them leſs ſenſible of pain: Thus *Proverbs* xxxi. 6. *Give ſtrong drink to him that is ready to periſh.* This cuſtom was ſo frequent among the *Jews*, that the cup which was given before execution, came to denote death itſelf, as in that paſſage, *Father let this cup paſs from me.*

Some have ſuppos'd that there were three urns, one of good, and two of evil; thus *Pindar*,

Ἐν μὲν ἐσθλὸν, πήματα σύνδυο
Δαίονται βροτῶν ἀθάνατοι.

But, as *Euſtathius* obſerves, the word ἕπερος ſhews that there were but two, for that word is never uſed when more than two are intended.

XXXII.

VERSE 685. *Extended* Phrygia, &c.] *Homer* here gives us a piece of geography, and ſhews the full extent of *Priam*'s Kingdom. *Lesbos* bounded it

it on the ſouth, *Phrygia* on the eaſt, and the *Helleſpont* on the north. This Kingdom, according to *Strabo* in the 13th. book, was divided into nine Dynaſties, who all depended upon *Priam* as their King: So that what *Homer* here relates of *Priam*'s power is literally true, and confirm'd by hiſtory. *Euſtathius.*

XXXIII.

VERSE 706. *While kindling anger ſparkled in his eyes.*] I believe every reader muſt be ſurpriz'd, as I confeſs I was, to ſee *Achilles* fly out into ſo ſudden a paſſion, without any apparent reaſon for it. It can ſcarce be imagin'd that the name of *Hector* (as *Euſtathius* thinks) could throw him into ſo much violence, when he had before heard it mention'd with patience and calmneſs by *Priam* in this very conference: Eſpecially if we remember that *Achilles* had actually determin'd to reſtore the body of *Hector* to *Priam.* I was therefore very well pleas'd to find that the words in the original would bear another interpretation, and ſuch a one as naturally ſolves the difficulty. The meaning of the paſſage I fancy may be this: *Priam* perceiving that his addreſs had mollify'd the heart of *Achilles*, takes this opportunity to perſuade him to give over the war, and return home; eſpecially ſince his anger was ſufficiently ſatisfy'd hy the fall of *Hector.* Immediately *Achilles* takes fire at this propoſal, and anſwers, „ Is it not enough that I have determin'd „ to reſtore thy Son? Ask no more, leſt I retract that reſolution. „ In this view we ſee a natural reaſon for the ſuddden paſſion of *Achilles.*

What may perhaps ſtrengthen this conjecture is the word πρώτον; and then the ſenſe will run thus; ſince I have found ſo much favour in thy ſight, as firſt to permit me to live, o wouldſt thou ſtill enlarge my happineſs, and return home to thy own country! *&c.*

This

This opinion may be farther eſtabliſh'd from what follows in the latter end of this interview, where *Achilles* asks *Priam* how many days he would requeſt for the interment of *Hector*? *Achilles* had refus'd to give over the war, but yet conſents to intermit it a few days; and then the ſenſe will be this, „ I will not conſent to return home, but ask „ a time for a ceſſation, and it ſhall be granted. „ And what moſt ſtrongly ſpeaks for this interpretation is the anſwer of *Priam*, I ask, ſays he, eleven days to bury my Son, and then let the war commence again, ſince *it muſt be ſo*, εἰπερ ἀνάγκη; ſince you neceſſitate me to it; or ſince you will not be perſuaded to leave theſe ſhores.

XXXIV.

VERSE 706. *While kindling anger ſparkled in his eyes.*] The reader may be pleas'd to obſerve that this is the laſt ſally of the reſentment of *Achilles*; and the Poet judiciouſly deſcribes him moderating it by his own reflection: So that his reaſon now prevails over his anger, and the deſign of the Poem is fully executed.

XXXV.

VERSE 709. *For know from* Jove *my Goddeſs Mother came.*] The injuſtice of *la Motte*'s criticiſm (who blames *Homer* for repreſenting *Achilles* ſo mercenary, as to enquire into the price offer'd for *Hector*'s body before he would reſtore it) will appear plainly from this paſſage, where he makes *Achilles* expreſſly ſay, it is not for any other reaſon that he delivers the body, but that Heaven had directly commanded it. The words are very full,

---Διὸ-

---Διόθεν δέ μοι ἄγγελος ἦλθε
Μήτηρ ἥ μ' ἔτεκεν, θυγάτηρ ἁλίοιο γέροντος,
Καὶ δέ σε γιώσκω Πρίαμε φρεσὶν, ὐδέ με λήθεις,
Ὅτῳ Θεῶν τις ἦγε δοὰς ἐπὶ νῆας Ἀχαιῶν.

XXXVI.

VERSE 757. *Not thus did* Niobe, *&c.*] *Achilles*, to comfort *Priam*, tells him a known hiſtory; which was very proper to work this effect. *Niobe* had loſt all her children, *Priam* had ſome remaining. *Niobe*'s children had been nine days extended on the earth, drown'd in their blood, in the ſight of their people, without any one preſenting himſelf to interr them: *Hector* has likewiſe been twelve days, but in the midſt of his enemies; therefore 'tis no wonder that no one has paid him the laſt duties. The Gods at laſt interr'd *Niobe*'s children, and the Gods likewiſe are concern'd to procure honourable funerals for *Hector*. *Euſtathius.*

XXXVII.

VERSE 798. *The Royal gueſt the Hero eyes*, &c.] The Poet omits no opportunity of praiſing his Hero *Achilles*; and it is obſervable that he now commends him for his more amiable qualities: He ſoftens the terrible idea we have conceiv'd of him, as a warrior, with ſeveral virtues of humanity; and the angry, vindictive ſoldier is become calm and compaſſionate. In this place he makes his very enemy admire his perſonage, and be aſtoniſh'd at his manly beauty. So that tho' courage be his moſt diſtinguiſhing character, yet *Achilles* is admirable both for the endowments of mind and body.

Ἐπικερτομέων. The ſenſe of this word differs in this place from that it uſually bears: It does not imply τραχύτητα ὑβριστικὴν, any reproachful aſperity of language, but εἰσηγησιν ψευδῆς φόβου, the raiſing of a falſe fear in the old Man, that he might not be concern'd at his being lodg'd in the outermoſt part of the tent; and by this method

he gives *Priam* an opportunity of going away in the morning without obſervation. *Euſtathius.*

XXXVIII.

VERSE 819. *To ask our counſel, or our orders take.*] The Poet here ſhews the importance of *Achilles* in the army; tho' *Agamemnon* be the General, yet all the chief Commanders apply to him for advice; and thus he promiſes *Priam* a ceſſation of arms for ſeveral days, purely by his own authority. The method that *Achilles* took to confirm the truth of the ceſſation, agrees with the cuſtom which we uſe at this day, he gave him his hand upon it.

---χεῖρα γέρων]ος
Ἕλαβε δεξιτερὴν--- *Euſtathius.*

XXXIX.

VERSE 900. *A melancholy choir*, &c.] This was a cuſtom generally receiv'd, and which paſſed from the *Hebrews* to the *Greeks*, *Romans*, and *Aſiaticks*. There were weepers by profeſſion, of both ſexes, who ſung doleful tunes round the dead. *Eccleſiaſticus* chap. 12. ℣. 5. *When a man ſhall go into the houſe of his eternity, there ſhall encompaſs him weepers.* It appears from St. *Matthew* XI. 17. that children were likewiſe employed in this office. *Dacier.*

XL.

VERSE 906. *&c. The lamentations over* Hector.] The Poet judiciouſly makes *Priam* to be ſilent in this general lamentation; he has already born a ſufficient ſhare in theſe ſorrows, in the tent of *Achilles*, and ſaid what grief can dictate to a Father and a King upon ſuch a melancholy ſubject. But he introduces three women as chief mourners, and ſpeaks only in general of the lamentation of the Men of *Troy*; an exceſs of ſorrow being unmanly; whereas theſe women might with decency indulge themſelves in all the lamentation that fondneſs and grief could ſuggeſt. The Wife, the Mother

Mother of *Hector*, and *Helen*, are the three perſons introduced; and tho' they all mourn upon the ſame occaſion, yet their lamentations are ſo different, that not a ſentence that is ſpoken by the one, could be made uſe of by the other. *Andromache* ſpeaks like a tender Wife, *Hecuba* like a fond Mother, and *Helen* mourns with a ſorrow riſing from ſelf-accuſation: *Andromache* commends his bravery, *Hecuba* his manly beauty, and *Helen* his gentleneſs and humanity.

Homer is very conciſe in deſcribing the funeral of *Hector*, which was but a neceſſary piece of conduct, after he had been ſo full in that of *Patroclus*.

XLI.

VERSE 934: *Why gav'ſt thou not to me thy dying hand?*
And, why receiv'd not I thy laſt command?

I have taken theſe two lines from Mr. *Congreve*, whoſe tranſlation of this part was one of his firſt eſſays in poetry. He has very juſtly render'd the ſenſe of Πυκινον ἔπος, *dictum prudens*, which is meant of the words of a dying Man, or one in ſome dangerous exigence; at which times what is ſpoken is uſually ſomething of the utmoſt importance, and deliver'd with the utmoſt care: Which is the true ſignification of the epithet Πυκινον in this place.

XLII.

We have now paſt thro' the *Iliad*, and ſeen the Anger of *Achilles*, and the terrible effects of it, at an end: As that only was the ſubject of the poem, and the nature of epic poetry would not permit our Author to proceed to the event of the war, it may perhaps be acceptable to the common reader to give a ſhort account of what happen'd to *Troy* and the chief actors in this poem, after the concluſion of it.

I need not mention that *Troy* was taken ſoon after the death of *Hector*, by the ſtratagem of the wooden

den horſe, the particulars of which are deſcrib'd by *Virgil* in the ſecond book of the *Æneis*

Achilles fell before *Troy*, by the hand of *Paris*, by the ſhot of an arrow in his heel, as *Hector* had propheſied at his death, *Lib.* 22.

The unfortunate *Priam* was kill'd by *Pyrrhus* the Son of *Achilles*.

Ajax, after the death of *Achilles*, had a conteſt with *Ulyſſes* for the armour of *Vulcan*, but being defeated in his aim, he ſlew himſelf thro' indignation.

Helen, after the death of *Paris*, married *Deiphobus* his Brother, and at the taking of *Troy* betray'd him, in order to reconcile herſelf to *Menelaus* her firſt Husband, who receiv'd her again into favour.

Agamemnon at his return, was barbarouſly murther'd by *Ægyſthus*, at the inſtigation of *Clytæmneſtra* his Wife, who in his abſence had dis honour'd his bed with *Ægyſthus*.

Diomed after the fall of *Troy* was expell'd his own country, and ſcarce eſcap'd with life from his adulterous Wife *Ægiale*; but at laſt was receiv'd by *Daunus* in *Apulia*, and ſhar'd his Kingdom: 'Tis uncertain how he died.

Neſtor liv'd in peace, with his children, in *Pylos* his native countrey.

Ulyſſes alſo after innumerable troubles by ſea and land, at laſt return'd in ſafety to *Ithaca*, which is the ſubject of *Homer*'s *Odyſſes*.

I muſt end theſe notes by diſcharging my duty to two of my friends, which is the more an indiſpenſable piece of juſtice, as the one of them is ſince dead: The merit of their kindneſs to me will appear infinitely the greater, as the task they undertook was in its own nature of much more labour, than either pleaſure or reputation. The larger part of the extracts from *Euſtathius*, together with ſeveral excellent obſervations were ſent me by Mr. *Broome*

Broome: And the whole Essay upon *Homer* was written upon such memoirs as I had collected, by the late Dr. *Parnell*, Archdeacon of *Clogher* in *Ireland*. How very much that Gentleman's friendship prevail'd over his genius, in detaining a writer of his spirit in the drudgery of removing the rubbish of past Pedants, will soon appear to the world, when they shall see those beautiful pieces of poetry, the publication of which he left to my charge, almost with his dying breath.

For what remains, I beg to be excus'd from the ceremonies of taking leave at the end of my work; and from embarassing myself, or others, with any defences or apologies about it. But instead of endeavouring to raise a vain monument to my self, of the merits or difficulties of it (which must be left to the world, to truth, and to posterity) let me leave behind me a memorial of my friendship, with one of the most valuable Men as well as finest writers, of my age and countrey: One who has try'd, and knows by his own experience, how hard an undertaking it is to do justice to *Homer*: And one, who (I am sure) sincerely rejoices with me at the period of my labours. To him therefore, having brought this long work to a conclusion, I desire to *dedicate* it; and to have the honour and satisfaction of placing together, in this manner, the names of Mr. CONGREVE, and of

March 25.
1720.

A. POPE.

Τῶν Θεῶν δὲ εὐποιΐα, τὸ μὴ ἐπὶ πλέον, με προκόψαι ἐν Ποιητικῇ καὶ ἄλλοις ἐπιτηδεύμασι, ἐν οἷς ἴσως ἂν κατεσχέθην, εἰ ᾐσθόμην ἐμαυτὸν εὐόδως προϊόντα. M. AUREL. ANTON. *de seipso*, L. I. § 14.

FINIS.

ENGLISH BOOKS,

Neatly printed in pocket volumes, to be ſold by *T. Johnſon* in the Hague.

	gild.	*ſtiv*
Mr. *Pope*'s Tranſlation of Homer's Iliad. 6 vol.	6	0
- - - Poems & Miſcellanies compleat.	1	0
The ſame on fine paper. 7 vol.	9	0
Mr. *Popes* Homer, without notes. 2 vol.	3	0
Mr. *Prior*'s Poems compleat, printed from the *folio* Edition; with Additions.	1	13
The ſame on fine paper.	2	0
Lucan's Pharſalia, tranſlated by Mr. *Rowe*. 2 vol.	1	16
The ſame on fine paper.	2	4
Miſcellaneous Works comical and diverting, by D. S---ft. containing I The *Tale of a Tub*, with Notes and Additions. II. Miſcellanys in Proſe and Verſe, by the Author of the firſt part.	1	10
Diſcourſe of Free-thinking.	0	18
Mr. *Addiſon*'s Remarks on Italy.	1	10
Mr. *Adiſon*'s Poems &c. now printing.		

2 AP 57

Moſt of the Engliſh Poets, as *Waller*, *Milton*, *Dryden*, *Congreve*, *Cowley*, *Butler*, *Denham*, *Suckling*, *Donn*, &c. the *Spectators*, *Tatlers*, *Guardians*, and all ſorts of Engliſh, French, & Latin Books, are ſold at reaſonable rates by the ſaid *T. Johnſon*.

A choice Collection of the beſt Engliſh Plays.

See the Catalogue on the following pages.

AN INDEX OF PERSONS and THINGS.

The firſt number marks the Book, the ſecond the Verſe.

A.

ACAMAS, 2. 996. *He kills* Promachus, 14. 559. ACHILLES *his ſpeech to the* Greeks, 1. 79. *His Quarrel with* Agamemnon 1. 155. 297. 386. *Prays his Mother to revenge his injuries on the* Greeks, 1. 460. *Entertains* Agamennon's *Embaſſadors*, 9. 267. *Anſwers* Ulyſſes, 9. 406. *Anſwers* Phœnix, 9. 713. *Anſwers* Ajax, 9. 762. *His double fate*, 9. 532. *Seeing* Machaon *wounded ſends* Patroclus *to him*, 11. 730. *Enquires of* Patroclus *the cauſe of his grief*, 16. 9. *Sends* Patroclus *to the battle, and gives him orders*, 16. 68. *Arms his* Myrmidons, 16. 190. *And animates 'em*, 16. 329. *His bowl*, 16. 273. *Offers a libation with prayers to* Jove, 16. 282. *Not heard of the death of* Patroclus, 17. 462. *His horſes lament the death of* Patroclus, 17. 486. *He grieves for the death of* Patroclus, 18. 25. 367. *Tells* Thetis *his grief*, 18. 99. *A deſcription of his ſhield*, 18. 551. *Is concern'd leſt* Patroclus's *body ſhould putrify*, 19. 28. *Calls an aſſembly*, 19. 44. *Makes a ſpeech to the aſſembly*,

19. 57. *He and* Agamemnon *reconciled*, 19. 67. *His anſwer to* Agamemnon, 19. 143. *Refuſes to take any food before the battel*, 19. 197. Agamemnon's *preſents are delivered to* Achilles, 19. 243. *Moans exceedingly for the death of* Patroclus, 19. 335. *He is armed*, 19. 398. *Diſſuades* Æneas *from contending with him*, 20. 238. *Contemns* Æneas *for flying from him*, 20. 393. *He kills* Iphition, 20. 439. Demoleon, 20. 457. Hippodomas, 20. 463. Polydore, 20. 471. *And many others*, 20. 525. *Kills many* Trojans *in the river* Xanthus, 21. 25. *Denies* Lycaon *his life*, 21. 112. *He purſues* Hector, 22. 182. *Kills him*, 22. 453. *Declares the rites to be obſerv'd by his* Myrmidons, 23. 8. *Addreſſes the ſpirit of* Patroclus, 23. 25. *Cuts off his hair devoted to the river* Sperchius, 23. 171. *He prays to the winds*, 23. 237. *Inſtitutes funeral games*, 23. 319. *Gives a cup to* Neſtor, 23. 704. *Is depriv'd of ſleep*, 24. 9. *Receives the petition of* Priam, 24. 652. *Lays* Hector's *body on* Priam's *chariot*, 24. 717.

ADRESTUS, 2. 1007. *Taken by* Menelaus, 6. 45.

The Ægis *of* Jupiter, 2. 526. 5. 911. 15. 350. 21. 467.

ÆNEAS, 2. 992. *Seeks* Pandarus, 5. 214. *Together aſſault* Diomede, 5. 298. *He kills* Crethon *and* Orſilochus, 5. 670. *He encounters with* Achilles, 20. 193. *Anſwers* Achilles, 20. 240. *Tells his Lineage*, 20. 252. *The fight of* Æneas *and* Achilles, 20. 307.

Ætolians, 2. 694. 779.

AGAMEMNON, 3. 220. *Reſtores* Chryſeis *to her Father*, 1. 406. *Takes* Briſeis *from* Achilles, 1. 423. *Tells his dream in council*, 2. 69. *His ſpeech adviſing a return to* Greece, 2. 139. *His prayer to* Jupiter, 2. 489. *Orders* Machaon *to b called to aſſiſt* Menelaus *wounded*, 4. 230. *Exhorts his ſoldiers*, 4. 266. 5. 650. *Blames the indolent*, 4. 275. *Speaks to* Idomeneus, 4. 292. *Goes to the two* Ajax's, 4. 311. *Goes to* Neſtor, 4. 334. *Blames* Meneſtheus, 4. 390. *Blames* Diomede, 4. 422. *His words to wounded* Menelaus, 4. 186. *Kills* Deicoon, 5. 660. *Treats the Generals*, 7. 385. *His ſpeech to the Generals*. 9. 23. *Sends Ambaſſadors to* Achilles, 9. 119. *Acknowledges his fault, and makes large offers to ſatisfy* Achilles, 9. 148. *Swears he has not carnally known* Briſeis, 9. 172.

AGAMEMNON *and* MENELAUS *in great perplexity*, 10. 3. *They deliberate together*, 10. 41. *He goes to* Neſtor, 10. 81. *He arms*, 11. 21. *Fights bravely*, 11. 127. *Kills a great number*, 11. 281. *Is wounded*, 11. 325. *Goes out of the battel*, 11. 360. *Adviſes flight*, 14. 71. *For which* Ulyſſes *blames him*, 14. 88. *Is reconcil'd to* Achilles 19. 137. *He ſwears he has not enjoy'd* Briſeis, 19. 267. *His ſpeech concerning the Goddeſs* Diſcord, 19. 81.

Agapenor, 2. 741.

AGENOR *deliberates if he ſhall meet* Achilles, 21. 649.--- *meets him and is ſav'd by* Apollo, 21. 686.
AJAX Oileus's *Son*, 2. 631. *Contends with* Ulyſſes *in the foot-race*, 23. 880. *Quarrels with* Idomeneus, 23. 555.
The two AJAX's *fight together*, 13. 1023.
AJAX TELAMON *fights with* Hector, 7. 250. *His ſpeech to* Achilles, 9. 740. *His retreat nobly deſcrib'd*, 11. 672. *He challenges* Hector, 13. 628. *His fight over the dead body of* Alcathous, 13. 628. *He wounds* Hector, 14. 471. *Kills* Archilochus, 14. 540. *Exhorts his Men*, 15. 591. 666. 890. *Defends the ſhips*. 15. 814. *Is hard preſs'd*, 16. 130. *He ſpeaks to* Menelaus, 17. 282. *Kills* Hippothous, 17. 338. *He is in fear*, 17. 705. *Adviſes* Menelaus *to ſend* Antilochus *to inform* Achilles *of* Patroclus's *death*, 17. 737. *Contends with* Ulyſſes *in wreſtling*, 23. 820. *Fights with* Diomed, 23. 956.
Amphimachus, 2. 755. 1060.
Amphius, 2. 1007.
Antenor *adviſes to reſtore* Helen, 7. 419.
ANDROMACHE *and* Hector, 6. 490. Andromache *ignorant of* Hector's *death runs to the tumult*, 22. 562. *Her grief for his death*, 22. 592. *Her lamentation*, 24. 906.
ANTILOCHUS *kills* Echepolus, 4. 522. *Kills* Mydon, 5. 709. *Kills* Menalippus, 15. 692. *informs* Achilles, *of* Patroclus's *death*, 18. 21. *He chears up his horſes in the race*, 23. 522. *Yields the conteſted prize to* Menelaus, 23. 676.
Antiphus, 2. 827. 1054.
APOLLO *ſends a plague among the* Greeks, 1. 61. *Encourages the* Trojans, 4. 585. *Reprimands* Diomede, 5. 533. *Raiſes the Phantom of* Æneas *to deceive his enemies*, 5. 546. *Excites* Mars, 5. 553. *Drives* Patroclus *from the walls of* Troy, 16. 863. *And overthrows him*, 16. 954. *Informs* Hector *of the death of* Euphorbus, 17. 84. *Encourages* Æneas, 17. 378. *And* Hector, 17. 958. *Incites* Æneas *to encounter* Achilles, 20. 410. *Forbids* Hector *to engage* Achilles, 20. 431. *Saves* Hector *from* Achilles, 20. 513. *Refuſes to fight with* Neptune, 21. 536. *Takes* Agenor *from* Achilles, 21. 710. *Diſcovers the deceit to* Achilles, 22. 15. *Complains to the Gods of the cruelties done to* Hector's *body*, 24. 44.
Archilochus, 2. 996.
Aſcalaphus *and* Jalmenus *the Sons of* Mars, 2. 612.
Aſcanius, 2. 1050.
Aſius, 2. 1015. *He is angry with* Jupiter, 12. 184.
Aſpledon *and* Orchomenians, 2. 610.
Aſteropæus *meets* Achilles *and is kill'd*, 21. 157.
Aſtyanax, 22. 643.
Athenians, 2. 655.
Automedon *and* Alcimedon *rele the horſes of* Achilles, 17. 488. 548.

B.

Bellerophon, 6. 194.
The Bowl of Achilles, 16. 273.
Briſeïs, 2. 841. *She is reſtored*

red to Achilles, 19. 254. *Grieves for* Patroclus, 19. 303.
Buprasians, 2. 747.

C.

Calchas *the Prophet*, 1. 91. *He is blamed by* Agamemnon, 1. 131.
Castor *and* Pollux, 3. 302.
Cebrion *brother and charioteer to* Hector, 16. 895.
The Cestus *of* Venus, 14. 245.
Chromis, 2. 1046.
Chryses *desires his daughter who was captive*, 1. 15. *His prayers to* Apollo, 1. 53.
Coon, 13. 590.
Cretans, 2. 785.

D.

Dardanus, 20. 255.
The Dead are buried, 7. 495.
Deïphobus *is stricken by* Merion, *but not wounded*, 13. 213. *Kills* Hypsenor, 13. 509. *He asks* Æneas *to assist him in attacking* Idomeneus, 13. 575. *Kills* Ascalaphus, 13. 655.
DIOMED, 2. 683. *Blames* Sthenelus, 4. 466. *Is wounded by* Pandarus, 5. 130. *invokes* Minerva, 5. 146. *Kills* Pandarus, 5. 352. *Wounds* Venus, 5. 417. *Is in fear of* Hector, 5. 732. *Wounds* Mars, 5. 1050. *Exhorts* Ulysses *to succour* Nestor, 8. 117. *He relieves* Nestor, 8. 129. *His Speech to* Agamemnon, 9. 43. *Going a Spy to the Enemy's Camp, chuses* Ulysses *for his Companion*, 10. 283. *Prays to* Minerva, 10. 335. *He and* Ulysses *surprize and take* Dolon, 10. 445. *He kills* Dolon, 10. 524. *Kills the* Thracians *while sleeping*, 10. 560. *Returns with* Ulysses *to the Fleet*, 10. 624. *He strikes* Hector, 11. 452. *Advises the Wounded to go into the Army to encourage others*, 14. 121.
Dione *comforts* Venus, 5. 471.
Dius, 2. 1043.
Dolon *a Spy, taken*, 10. 447. *Is killed*, 10. 524.
Dulichians, 2. 763.

E.

Elephenor, 2. 654.
Ennomus *the Augur*, 2. 1047.
Epistrophus, 3. 1043.
Erichthonius, 20. 260.
Eumelus's *Mares*, 2. 926.
Euphemus, 2. 1026.
Euphorbus *wounds* Patroclus, 16. 978. *Advises* Menelaus *to yield to him*, 17. 14. *Is kill'd by* Menelaus, 17. 50.
Euryalus, 2. 682.
Eurypylus, 2. 893. *Wounded, is cur'd by* Patroclus, 11. 982.

G.

Ganymedes, 20. 278.
Glaucus, 2. 1069. *Accuses* Hector *of flight*, 17. 153. *He and* Diomed *in the Battel meet and discourse together*, 6. 150. *Interchange Armour*, 6. 286. *His Prayers to* Apollo, 16. 633. *Exhorts the* Trojans *to defend the corse of* Sarpedon, 16. 654.
GODS, *an Assembly of 'em*, 4. 2. *Gods engage some on one side, and some on the other*, 20. 91. *The Fight of the Gods*, 21. 450.
Grecian *Sacrifices*, 1. 599. 2. 502. *They retreat from* Troy, 2. 173. *Prepare for War*, 2. 470. *Go to Battel*, 3. 522.

Their Forces march, 4. 484. *Their flight*, 8. 97. *Their Watch*, 9. 110. *Nine* Grecians *are willing to accept* Hector's *Challenge*, 7. 196. *Build a wall round the Fleet*, 7. 520. *Buy Wine*, 7. 566. *An aſſembly of their Generals*, 15. 339. *Their ſhips are burnt*, 16. 140.
Guneus, 2. 906.

H.

HECTOR *ſends out his forces to battel*, 2. 988. *Tells* Paris's *challenge to the* Greeks, 3. 123. *Retreats out of the battel into* Troy, 6. 296. *Exhorts the* Trojans *to ſupplicate* Minerva, 6. 338. *Goes to the houſe of* Paris, 6. 389. *To his Wife* Andromache, 6. 463. *His diſcourſe with her*, 6. 510. *Challenges the* Greeks *to ſingle combat*, 7. 79. *Exhorts his Men*, 8. 210. *Encourages his horſes*, 8. 226. *Sends* Dolon *as a ſpy*, 10. 376. *His glory*, 11. 83. *He exhorts his forces, and ruſhes to battel*, 11. 368. *Derides* Polydamas's *advice*, 12. 267. *Forces open a gate of the* Grecian *wall*, 12. 537. *Exhorts his Men*, 13. 205. *Seeks for aid*, 13. 967. *Rallies his forces and attacks the enemy*, 13. 991. *Anſwers* Ajax, 13. 1041. *Kills* Amphimachus, 13. 247. *Wounded, retreats*, 14. 503. *Is encouraged by* Apollo, 15. 288. *Goes again to battel*, 15. 296. *Kills* Lycophron, 15. 500. *Exhorts* Menalippus, 15. 654. *Kills* Peripœtes, 15. 770. *Takes a ſhip*, 15. 854. *Is put to flight*, 16. 440. 797. *Encounters with* Patroclus, 16. 885. *And kills him*, 16. 987. *He gives way to* Ajax 17. 140. *Anſwers* Glaucus, 17. 187. *His ſpeech to his warlike Friends*, 17. 205. *Puts on* Achilles's *armour*, 17. 219. *Excites his Men*, 17. 260. *He purſues* Achilles *his horſes with the aſſiſtance of* Æneas, 17. 550. *Again endeavours to take the body of* Patroclus, 18. 187. *Reſolves to combate with* Achilles, 20. 415. *Aſſaults* Achilles, 20. 485. *He deliberates with himſelf*, 22. 138. *He fights with* Achilles, 22. 317. *His wound*, 22. 410. *His death*, 22. 453. *His funeral*, 24. 989.
Hecuba *deſires he wou'd not fight* Achilles, 22. 110. *She renews her deſires he would not fight* Achilles, 22. 552. *She mourns his death*, 24. 942.
Helen *goes to ſee the combat between* Paris *and* Menelaus, 3. 123. *The* Trojans *admire her beauty*, 3. 204. *Chides* Paris, 3. 553. *Speaks to* Hector, 6. 432. *Laments over* Hector's *body*, 24. 962.
Helenus *adviſes* Hector *and* Æneas, 6. 95. 7. 48.
Hippothoüs, 2. 1021.

I.

Idæus *carries* Paris's *challenge to the* Greeks, 7. 460.
IDOMENEUS, 2. 791. 3. 295. *Kills* Othryoneus, 13. 457. Alius, 13. 483. Alcathoüs. 13. 537.
Iphidamas, *his death finely deſcrib'd*, 11. 283, &c.
Iris *orders the* Trojans *to arm*, 2. 956. *Tells* Helen *of the ſingle combat of* Paris *and* Menelaüs, 3. 165. *Is ſent to* Pal-

Pallas *and* Juno *with* Jove's *orders*, 8. 488. *Admoniſhes* Achilles *to ſuccour his Friends fighting for the body of* Patroclus, 18. 209. *Summons the Winds to raiſe the fire of* Patroclus's *pile*, 23. 342.
Ithacans, 2. 769.
JUNO *ſends* Minerva *to hinder the* Greeks *from retreating*, 2. 191. *Her quarrel with* Jupiter, 4. 35. *She and* Minerva *prepare for fight*, 5. 883. *Ask leave of* Jupiter *to go to battel*, 5. 942. *Her ſpeech to* Neptune, 8. 242. *Dreſſes her ſelf to deceive* Jupiter, 14. 191. *Deſires of* Venus *her girdle to deceive* Jupiter, 14. 225. *Goes to the God of ſleep to put* Jupiter *into a ſleep*, 14. 266. *By large promiſes obtains her requeſts*, 14. 305. *Goes to* Jupiter, 14. 331. *Denies it was at her requeſt that* Neptune *aſſiſted the* Greeks, 15. 41. *Goes to the reſt of the Gods*, 15. 84. *Tells the order of* Jupiter *to* Apollo *and* Iris, 15. 162. *She adviſes with the Gods concerning* Æneas *his fighting with* Achilles, 20. 146 *Sends* Vulcan *to oppoſe* Xanthus, 21. 386. *Overcomes* Diana, 21. 564.
JUPITER *promiſes* Thetis *to be reveng'd on the* Greeks, 1. 672. *Inſpires* Agamemnon *with a dream*, 2. 9. *Forbids the Gods to aſſiſt either part*, 8. 7. *His golden chain*, 8. 25. *Deſcends on* Ida, 8. 57. *Sends* Iris *to order* Juno *and* Minerva *to retreat from the battel*, 8. 488. *Sends* Eris *amongſt the* Greeks, 11. 5. *Sends* Iris *to forbid* Hector *ſome time from perſonally engaging*, 11. 241. *Inſpires* Sarpedon *to aſſault the* Greek *wall*, 12. 348. *Is caus'd by* Juno *to ſleep*, 14. 305, *Awaking from ſleep he is angry with* Juno, 15. 5. *Orders* Juno *to ſend* Iris *and* Apollo *to him*, 15. 59. *Sends* Iris *to order* Neptune *to deſiſt from fighting*, 15. 180. *Sends* Apollo *to encourage* Hector, 15. 258. *Encourages* Hector *himſelf*, 15. 722. *Is grieved for* Sarpedon's *death*, 16. 530. *Orders* Apollo *to take care of* Sarpedon's *funeral*, 16. 811. *He examines* Juno *concerning the exciting* Achilles *to engage in battel*, 18. 417. *He gives the Gods leave to aſſiſt which party they pleaſe*, 20. 29. *He pities* Hector, 17. 227. *Sends* Minerva *to comfort* Achilles, 19. 364. *Sends* Thetis *to* Achilles, *ordering him to deliver* Hector's *body to* Priam, 24. 137. *Sends* Iris *to adviſe* Priam *to go to* Achilles, 24. 178. *Orders* Mercury *to conduct* Priam *to* Achilles, 24. 411.

L.

Lacedæmonians, 2. 704.
Locrians, 2. 630
Lycaon *overcome by* Achilles, 21. 41, *Begs his life in vain*, 21. 111.

M.

Machaon, 2. 889. *Cures* Menelaüs, 4. 250.
Magneſians, 2. 916.
MARS *is wounded by* Diomed, 5. 1050. *On which account he expoſtulates with* Jupiter, 5. 1069. *For which he is reprehended by* Jupiter, 5. 1092.

Hea-

Hearing of the death of his Son is enraged, 15. 126.
Meges, 2. 761.
Meleager, *the ſtory of him*, 9. 653.
MENELAUS, 2. 710. *Undertakes to fight with* Paris, 3. 137. *Is treacherouſly wounded by* Pandarus, 4. 135. *Takes* Adreſtus, 6. 45. *Wou'd undertake to fight with* Hector, *but is hinder'd by* Agamemnon, 7. 127. *He and* Ajax *aſſiſt* Ulyſſes, 11. 582. *Wounds* Helenus, 13. 733. *Kills* Piſander, 13. 753. *Exhorts* Antilochus, 15. 680. *He is deſpis'd by* Euphorbus, 17. 18. *Kills* Euphorbus, 17. 50. *Yields to* Hector, 17. 101. *Exhorts the Generals*, 17. 294. *Is encourag'd by* Minerva, 17. 626. *He ſends* Antilochus *to tell* Achilles *of the death of* Patroclus, 17. 775. *Is angry with* Antilochus, 23. 651.
Meneſtheus, 2. 665. *Sends* Thoös *to the* Ajax's *for aid*, 12. 411.
MERCURY *accompanies* Priam, 24. 447. *And conducts him to* Achilles, 24. 541. *Admoniſhes* Priam *in his ſleep*, 24. 780.
Merion, 2. 792. *Wounds* Deïphobus, 13. 668. *Kills* Harpalion, 13. 813.
Meſtles, 2. 1054.
MINERVA *goes to* Pandarus *to induce him to break the truce*, 4. 119. *Strengthens* Diomed, 5. 109. *Forces* Mars *from the battel*, 5. 45. *Derides* Venus, 5. 509. *Prepares her ſelf for the war*, 5. 883. 908. *Aſks leave of* Jupiter *to go to the war*, 5. 942. *Speaks to* Diomed, 5. 998. *Encourages* Diomed *to aſſault* Mars, 5. 1020. *Her ſpeech to* Jupiter, 8. 39. *Reſtrains* Mars's *anger*, 15. 140. *Knocks down* Mars *with a mighty ſtone*, 21. 469. *Vanquiſhes* Venus *and her lover*, 21. 498. *In the ſhape of* Deïphobus *perſuades* Hector *to meet* Achilles 22. 291.
Mycenians, 2. 685.
Myrmidons, 2. 834. *Go to the fight*, 16. 312.

N.

Naſtes, 2. 1060.
NEPTUNE, *his and* Jupiter's *diſcourſe concerning the* Grecian *wall*, 7. 530. *His diſcourſe with* Idomeneus, 13. 289. *Brings help to the* Greeks, 13. 71. *Encourages the two* Ajax's, 13. 73. *And the* Greeks, 13. 131. *Is angry with* Jupiter, 15. 206. *Adviſes about the preſervation of* Æneas, 20. 341. *Preſerves* Æneas *from* Achilles's *fury*, 20. 367. *Comforts* Ulyſſes, 21. 333. *Urges* Apollo *to fight*, 21. 450.
Nereïds, *the catalogue and names of them*, 18. 42. *&c.*
NESTOR *endeavours to reconcile* Achilles *and* Agamemnon, 1. 330. *His ſpeech to the ſoldiers*, 2. 402. *His Troops*, 2. 716. *Praiſed by* Agamemnon, 2. 440. *His ſpeech to* Agamemnon, 4. 370. *Exhorts the ſoldiers*, 6. 84. *His ſpeech for burying the dead, and building a wall*, 7. 392. *Blames the* Greeks *for not daring to encounter* Hector, 7. 145. *Is in great danger*, 8. 102. *Flies with* Diomed 8. 190. *His advice for guards*

and refreſhment, 9. 86. *For pacifying* Achilles, 9. 141. *Aproves* Diomed's *ſpeech to* Agamemnon, 9. 73. *Goes by night to* Ulyſſes, 10. 157. *Encourages* Diomed, 10. 180. *Adviſes to ſend ſpies into the Enemy's camp*, 10. 241. *Recites what he did in his youth*, 11. 817. *Goes on an uproar to know the cauſe*, 14. 1. *Prays to* Jupiter, 15. 428. *Exhorts the* Greeks *to oppoſe the enemy*, 15. 796. *Adviſes his Son concerning the race*, 23. 369.

Niobe, *her fable*. 24. 757.

Nireus *the moſt handſome* Greek 2. 817.

O.

Odius, 2. 1043.

Orcus *his helmet*, 5, 1037.

P.

Pandarus, 2. 1001. *Treacherouſly wounds*, Menelaüs, 4. 135. *Is kill'd by* Diomed, 5. 352,

PARIS *boaſts at the beginning of the fight*, 3. 26. *Cowardly flies*, 3. 44. *Blamed of* Hector, 3. 55. *Undertakes a ſingle combat with* Menelaüs, 3. 101. *Is armed*, 3. 409. *And fights with* Menelaüs, 3. 427. *Is taken from the combat by* Venus 3. 467. *Blamed by* Helen, 3. 533. *Reſcued from fight, is put to bed with* Helen, 3. 555. *Refuſes to reſtore* Helen, 7. 428. *Wounds* Diomed. 11. 482. Machaon, 11. 629. Eurypylus. 11. 709. *Kills* Euchenor, 13. 842.

PATROCLUS *returns to* Achilles, 15. 462. *Entreats* Achilles *to let him go to aid the* Grecks, 16. 31. *Is armed*, 16. 162. *Exhorts the* Myrmidons, 16. 324. *He and his Men kill many of the* Trojans, 16. 448. 483. 847. *Exhorts the two* Ajax's, 16. 681. *Kills* Cebrion, 16. 895. *Is ſtruck by* Apollo, 16. 954. *A fierce conteſt about the body of* Patroclus, 17. 324. 472. 613. *Appears to* Achilles *in a dream*, 23. 78. *His funeral pile*, 23. 198. *His ſepulchre*, 23. 305. *His funeral games*, 23. 323.

Phidippus, 2. 827.

Phocians, 2. 620.

Phœnix *intreats* Achilles *to be reconciled with* Agamemnon, 9. 562. *Sits as one of the judges of the race*, 24. 435.

Phorcis, 2. 1050.

Podalirius, 2. 889.

Podarces, 2. 860.

Polydamas *adviſes to force the* Greek *lines*, 12. 67. *Interprets a prodigy, and gives his advice*, 12. 245. *Blames* Hector, 13. 907. *Kills* Prothenor, 14. 525.

Polypœtes, 2. 904. *And* Leontius, 12. 141.

Prayers and injuſtice, their influence on the Gods, 9. 624.

PRIAM *enquires of* Helen *about the* Grecians *which they ſaw*, 3. 220. *Is called by an Herald to agree to a treaty*, 3. 319. *Returns into the city*, 3. 386. *Speaks to the* Trojans, 7. 444. *Commands the ſoldiers to open the gate*, 21. 620. *Intreats* Hector *not to meet* Achilles, 22. 51. *Bemoans the death of* Hector, 23. 515. *Tells his Wife the commands of* Jupiter, 24. 233.

Re-

Rebukes his Sons, 24. 311. *Takes the gifts to carry to* Achilles, 24 341. *His council to* Hecuba, 24. 355. *He prays to* Jupiter, 24. 377. *He meets* Achilles, 24. 579. *Deſires to ſleep*, 24. 844. *He carries the body of* Hector *into the city*, 24. 882.

Prodigies, 11. 70. 12. 233. *Of a dragon which devoured a neſt of birds and the dam*, 2. 372.

Proteſilaüs, 2. 853.

Prothous, 2. 916.

Pyllœmenes, 2. 1034. *Is ſlain* 5. 705.

Pylians, 2. 715.

Pyræchmes, 2. 1028.

R.

Rheſus. 10. 505. *Is ſlain by* Diomed, 10. 576.

Rhodians, 2. 795.

S.

Sarpedon, 2. 1069. *Wounded by* Tlepolemus, *deſires the aſſiſtance of* Hector, 5. 842. *Exhorts* Glaucus *to fight*, 12. 371. *Breaks down a battlement of the wall*. 12. 483.

Soldiers, the good and bad deſcribed, 13. 359.

Somnus *the God of ſleep, at the inſtance of* Juno *puts* Jupiter *into a ſleep*, 14. 266. *Incites* Neptune, 14. 411.

Sthenelus, 2. 683. *Anſwers* Agamemnon *ſharply*, 4. 456.

T.

Talthybius, 1. 421.

Teucer *from behind the ſhield of* Ajax, *kills many* Trojans, 8. 320. *Is wounded by* Hector, 8. 387. *Kills* Imbrius, 13. 227. *And* Clitus, 15. 522. *His bow is broke by a divine power*, 15. 544.

Thalpius, 2. 755.

Thamyris *his ſtory*, 2. 721.

Themis *preſents the nectar bowl to* Juno, 15. 96.

Therſites *his loquacity*, 2. 255.

THETIS *her words to* Achilles, 1. 540 *Her petition to* Jove *for her Son*, 1 652. *She in great grief ſpeaks to the* Nereids, 18. 69. *Enquires of* Achilles, 18. 95. *Promiſes* Achilles *armour made by* Vulcan, 18. 172. *Goes to* Vulcan, 18. 431. *Beſeeches* Vulcan *to make* Achilles's *armour*, 18. 529. *Carries the armour made by* Vulcan *to* Achilles, 19. 13.

Thoas, 2. 775. *Kills* Pirus, 4. 610.

Titareſius *a river*, 2 910.

Tlepolemus, 2. 793. *Fights with* Sarpedon, 5. 776.

Trojans *and* Grecians *march to battel*, 3. 1. *They ſign a treaty*, 3. 338.

Trojans *and* Greeks *in battel* 4. 508. *Many of the* Trojans *kill'd*, 6. 5. *The* Trojan *watch*, 8. 686. Trojans *march, attack the* Greek *trenches*, 12. 95. 295.

Trojans *fly*, 14. 596. *They make a great ſlaughter*, 15. 372. *They fight bravely at the* Grecian *fleet*, 15. 842. *They fly before the* Greeks; 17. 676.

An aſſembly of the Trojans, 18. 289.

V.

Venus *conveys* Paris *from the fight*, 3. 467. *Beſpeaks* Helen, 3. 481.

Is angry with Helen, 3. 513. *Carries* Helen *to* Paris, 3. 533. *Conveys* Æneas *out of the battel*, 5. 485. *Is wounded by* Diomed, 5. 417. *Complains of her being wounded to* Dione, 5. 465. *Is laught at by* Minerva, 5. 499. *With* Apollo *keeps the body of* Hector *from putrifying*, 23. 226.

ULYSSES, 2. 765. 3. 254. *Delivers* Chryseis *to her Father*, 1. 575. *Prevents the* Greeks *from retreating*, 2. 225. *Provokes* Thersites, 2. 305. *Exhorts the Soldiers to battel*, 2. 347. *Answers* Agamemnon, 4. 402. *His speech to* Achilles *to reconcile him and* Agamemnon, 9. 562. *Exhorts* Diomed *to battel*, 11. 408. *Is surrounded by the enemy*, 11. 510. *Is wounded by* Socus, 11. 547. *Kills* Socus, 11. 561. *Advises to give the soldiers refreshment before the battel*, 19. 153. *Advises* Achilles *to refresh himself*, 19. 215. *Contends with* Ajax *in the course*, 23. 828.

VULCAN *admonishes* Juno, 1. 746. *Remembers the benefits he has received of* Thetis, 18. 461. *Enquires of* Thetis *the cause of her coming*, 18. 496. *Makes a suit of armour for* Achilles, 18. 537. *Drys up the river* Xanthus, 21. 400.

X.

Xanthus, Achilles's *horse sore shews the destruction of* Achilles, 19. 452.

Xanthus, *the river, speaks to* Achilles, 21. 232. *Rises against* Achilles, 21. 258. *Invokes* Simois *against* Achilles, 21. 364. *Supplicates* Vulcan *and* Juno, 21. 423.

2 AP 57

A POETICAL INDEX TO *HOMER's ILIAD.*

FABLE.

THE great *Moral* of the Iliad, that *Concord, among Governours, is the preſervation of States, and Diſcord the ruin of them:* purſued thro' the whole *Fable.*

The Anger of Achilles breaks this union in the opening of the Poem, *l.* 1. He withdraws from the body of the *Greeks*, which firſt interrupts the ſucceſs of the common cauſe, *ibid.* The Army mutiny, *l.* 2. The *Trojans* break the Truce, *l.* 4. A great number of the *Greeks* ſlain, 7. 392. Forc'd to build fortifications to guard their fleet, *ibid.* In great diſtreſs from the enemy, whoſe victory is only ſtopt by the night, 8. Ready to quit their deſign and return with infamy, 9. Send to *Achilles* to perſuade him to a re-union, in vain, *ibid.* The diſtreſs continues; the General and all the beſt warriors are wounded, 11. The fortification overthrown, and the fleet ſet on fire, 15. *Achilles* himſelf ſhares in the misfortune he brought upon the allies, by the loſs of his Friend *Patroclus*, 16. Hereupon the Hero is reconciled to the General, the victory over *Troy* is compleat,

FABLE.

pleat, and *Hector* ſlain by *Achilles*, 19, 20, 21, 22, *&c.*

EPISODES *or* FABLES *which are interwoven into the Poem, but foreign to its deſign.*

The Fable of the conſpiracy of the Gods againſt *Jupiter*, 1. 516. Of *Vulcan*'s fall from Heav'n on the Iſland of *Lemnos*, 1. 761. The impriſonment of *Mars* by *Otus* and *Ephialtes*, 5. 475. The ſtory of *Thamyris*, 2. 721. The embaſſy of *Tydeus* to *Thebes*, 4. 430. The tale of *Bellerophon*, 6. 195. Of *Lycurgus* and the *Bacchanals*, 6. 161. The war of the *Pylians* and *Arcadians*, 6. 165. The ſtory of *Phœnix*, 9. 572. Of *Meleager* and the wars of the *Curetes* and *Ætolians*, 9. 653. The wars of *Pyle* and *Elis*, 11. 818. The birth of *Hercules* and labour of *Alcmena*, 19. 103. The expulſion of *Ate* from Heaven, 19. 93. *Vulcan*'s abode with *Thetis*, and his employment there, 18. 463. The family and hiſtory of *Troy*, 20. 255. The transformation of *Niobe*, 24. 757. Building of the walls of *Troy* by *Neptune*, 21. 518.

ALLEGORICAL FABLES.

Moral.] *Prudence* reſtraining

FABLE.

Paſſion, repreſented in the Machine of *Minerva* deſcending to calm *Achilles*, 1. 261. Love alluring, and extinguiſhing *Honour*, in *Venus* bringing *Paris* from the combat to the arms of *Helen*, 3. 460, *&c.* True *courage* overcoming *Paſſion* in *Diomed*'s conqueſt of *Mars* and *Venus*, by the aſſiſtance of *Pallas*, 5. 507, &c. *through that whole book.* *Prayers* the daughters of *Jupiter*, following *Injuſtice*, and perſecuting her at the throne of Heaven, 9. 625. The *Ceſtus*, or girdle of *Venus*, 14. 247. The allegory of *ſleep*, 14. 265. The allegory of *Diſcord* caſt out of Heaven, to earth, 19. 93. The allegory of the two *Urns* of *Pleaſure* and *Pain*, 24. 663.

Phyſical or Philoſophical.] The combat of the *Elements* till the *Water* ſubſided, in the fable of the wars of *Juno* or the *Air*, and *Neptune* or the *Sea*, with *Jupiter* or the *Æther*, till *Thetis* put an end to 'em, 1. 516. *Fire* deriv'd from Heaven to earth, imag'd by the fall of *Vulcan* on *Lemnos*, 1. 761. The gravitation of the *Planets* upon the *Sun*, in the allegory of the *Golden Chain* of *Jupiter*, 8. 25. The influence of the *Æther* upon the *Air*, in the allegory of the congreſs of *Jupiter* and *Juno*, 14. 395. The *Air* ſupply'd by the vapors of the *Ocean* and *Earth*, in the ſtory of *Juno* nouriſh'd by

Ocea-

FABLE.

Oceanus and *Tethys*, 14.. 231. The allegory of the *Winds*, 23. 242. The quality of *Salt* preſerving dead bodies from corruption, in *Thetis* or the *Sea* preſerving the body of *Patroclus*, 19. 40.

For the reſt of the Allegories *ſee the* Syſtem of the Gods *as acting in their Allegorical characters, under the Article* CHARACTERS.

ALLEGORICAL *or* FICTITIOUS PERSONS *in* Homer.

The *Lying dream* ſent to *Agamemnon* by *Jupiter*, 2. 7. *Fame* the meſſenger of *Jove*, 2. 121. *Furies*, puniſhers of the wicked, 3. 351. *Hebe*, or *Youth*, attending the banquets of the Gods, 4. 3. *Flight* and *Terror* attendants upon *Mars*, 4. 500. *Diſcord* deſcrib'd, 4. 502. *Bellona* Goddeſs of war, 5. 726. The *Hours*, keepers of the gates of Heaven, 5. 929. Nymphs of the mountains, 6. 532. *Night* a Goddeſs, 6. 342. *Iris*, or the *Rainbow*, 8. 486. *Prayers* the daughters of *Jupiter*. 9. 625. *Eris*, or *Diſcord*, 11. 5. *Ilythiæ*, Goddeſſes preſiding in womens labour, 11. 349. *Terror* the Son of *Mars*, 13. 386. *Sleep*, 14. 265. *Night*, 14. 293. *Death* and *Sleep*, two twins, 16. 831. *Nereids*, or nymphs of the ſea, a Catalogue of them, 18. 45. *Ate*, or the Goddeſs of *Diſcord*, 19. 93. *Scamander* the river God, 21. 231. *Fire* and *Water* made perſons in the battel of *Scamander* and *Vulcan*, 21. 387. The *Eaſt* and *Weſt-winds*, ibid. *Iris*, or the *Rainbow*, and the *winds*, 23. 242.

The MARVELLOUS, *or ſupernatural* FICTIONS *in* Homer.

Omen of the birds and ſerpent repreſenting the event of the *Trojan* war, 2. 370. The miraculous rivers *Titareſius* and *Styx*, 2. 910. The giant *Typhon* under the burning mountain *Typhœus*, 2. 952. Battel of the cranes and pygmies, 3. 6. Prodigy of a comet, 4. 101. *Diomed*'s helmet ejecting fire, 5. 6. Horſes of cœleſtial breed, 5. 327. Vaſt ſtone heav'd by *Diomed*, 5. 370. And *Hector*, 12. 537. And *Minerva*, 20. 470. The miraculous Chariot and arms of *Pallas*, 5. 885, 907. *&c.* The *Gorgon*; helmet, and *Ægis* of *Jupiter*, *ibid.* The gates of Heaven, *ibid.* The leap of immortal horſes, 5. 960. Shout of *Stentor*, 6. 978. Roaring of *Mars*, 1054. Helmet of *Orcus*, which render'd the wearer inviſible, 5. 1036. The *Blood* of the Gods, 5. 422. The immediate healing of their wounds, 5. 1116. The Chimæra, 6. 220.

De-

FABLE.
Deſtruction by *Neptune* of the *Grecian* rampart, 12. 15 Wall puſh'd down by *Apollo*, 15. 415. The golden chain of *Jupiter*, 8. 25. Horſes and Chariot of *Jupiter*, 8. 50. His balances, weighing the Fates of Men, 8. 88. 22. 271. *Jupiter*'s aſſiſting the *Trojans* by thunders and lightnings and viſible declarations of his favour, 8. 93. 165. *&c.* 17. 670. Prodigy of an eagle and fawn, 8. 297. Horſes of the Gods, ſtables and Chariots, pompouſly deſcrib'd, 8. 535. *&c.* *Hector*'s lance of ten cubits, 8. 615. Omen of an Heron, 10. 320. The deſcent of *Eris*, 11. 5. A ſhower of blood, 11. 70.——16. 560. Omen of an eagle and ſerpent, 12. 230. The progreſs of *Neptune* thro' the ſeas, 13. 42. The chain of *War* and *Diſcord* ſtretch'd over the armies, 13. 451. The loud voice of *Neptune*, 14. 173. Solemn oath of the Gods, 14. 307.——15. 41. *Minerva* ſpreads a light over the army, 15. 808. *Jupiter* involves the combatants in thick darkneſs, 16. 422. 695. Horſes begot by the wind on a harpye, 16. 183. A ſhower of blood, 16. 560. Miraculous tranſportation and interment of *Sarpedon* by *Apollo*, *ſleep*, and *death*, 16. 810, *&c.* Prophecy at the hour of death, 16. 1026.---22 450. *Achilles* unarmed puts the whole *Trojan* army to flight on his apperance, 18. 240. *&c.* Moving tripods and living ſtatues of *Vulcan*, 18. 440. 488. The horſe of *Achilles* ſpeaks by a prodigy, 19. 450. The battel of the Gods, 20. 63, *&c.* Horſes of a miraculous extraction, the transformation of *Boreas*, 20. 264. The wonderful battel of the *Xanthus*, 21. 230. *&c.* *Hector*'s body preſerv'd by *Apollo* and *Venus*, 23. 226. The ghoſt of *Patroclus*, 23. 77. The two urns of *Jupiter*, 24. 663. The vaſt quoit of *Aetion*, 23. 975. The transformation of *Niobe* and her people into ſtones, 24. 757.

Under this head of the Marvellous *may alſo be included all the immediate* Machines *and* appearances of the Gods *in the Poem, and their* transformations; *the* miraculous birth *of* Heroes; *the* Paſſions in human and viſible forms, *and the reſt.*

CHARACTERS,

OR,

MANNERS.

Characters of the GODS *of* Homer, *as acting in the* Phyſical *or* Moral *Capacities of thoſe Deities.*

JUPITER.

Acting and governing all, as the ſu-

CHARACTERS.

ſupreme being.] See the article *Theology* in the next index.

JUNO.

As the Element of Air.] Her congreſs with *Jupiter*, or the *Æther*, and production of vegetables, 14. 390. *&c.* Her loud ſhout, the air being the cauſe of ſound, 5. 678. Nouriſh'd by *Oceanus* and *Tethys*, 14. 231.

As Goddeſs of Empire and honour.] Stops the *Greeks* from flying ignominiouſly, 2. 191. *and in many other places.*. Incites and commands *Achilles* to revenge the death of his Friend, 18. 203, *&c.* Inſpires into *Helen* a contempt of *Paris*, and ſends *Iris* to call her to behold the combat with *Menelaus*, 3. 185.

APOLLO.

As the Sun.] Cauſes the plague in the heat of ſummer, 1. 61. Raiſes a Phantom of clouds and vapours, 5. 545. Diſcovers in the morning the ſlaughter made the night before, 10. 606. Recovers *Hector* from fainting, and opens his eyes, 15. 280. Dazzles the eyes of the *Greeks*, and ſhakes his *Ægis* in their faces, 15. 362. Reſtores vigour to *Glaucus*, 16. 647. Preſerves the body of *Sarpedon* from corruption, 16. 830. And that of *Hector*, 23. 230.

CHARACTERS.

Raiſes a cloud to conceal *Æneas*, 20. 515.

As deſtiny.] Saves *Æneas* from death, 5. 441. And *Hector*, 20. 513. Saves *Agenor*, 21. 706. Deſerts *Hector*, when his hour is come, 22. 277.

As wiſdom.] He and *Minerva* inſpire *Helenus* to keep off the general engagement by a ſingle combate, 7. 25. Adviſes *Hector* to ſhun encountering *Achilles*, 20. 431.

MARS.

As mere martial courage without conduct.] Goes to the fight againſt the orders of *Jupiter*, 5. 726. Again provoked to rebel againſt *Jupiter* by his paſſion, 15. 126. Is vanquiſh'd by *Minerva*, or *conduct*, 21. 480.

MINERVA.

As martial courage with wiſdom.] Joins with *Juno* in reſtraining the *Greeks* from flight. and inſpires *Ulyſſes* to do it, 2. 210. Animates the army, 2. 525. Deſcrib'd as leading a Hero ſafe thro' battel, 4. 632. Aſſiſts *Diomed* to overcome *Mars* and *Venus* 5. 407. 1042. Overcomes them her ſelf, 21. 480. Reſtrains *Mars* from rebelling againſt *Jupiter*, 5. 45---15. 140. Submits to *Jupiter*, 8. 40. Adviſes *Ulyſſes* to retire in time from the night expedition, 10. 593. Aſſiſts him throughout

this

CHARACTERS.

that expedition, 10. 350, &c. Diſcovers the ambuſh laid againſt the *Pylians* by night, and cauſes them to ſally, 11. 851. Aſſiſts *Achilles* to conquer *Hector*, 22. 277, &c.

As wiſdom ſeparately conſider'd.] Suppreſſes *Achilles*'s paſſion, 1. 261. Suppreſſes her own anger againſt *Jupiter*, 4. 31. Brings to paſs *Jupiter*'s will in contriving the breach of the truce, 4. 95. Teaches *Diomed* to diſcern Gods from Men, and to conquer *Venus*, 5. 155. &c. Call'd the beſt belov'd of *Jupiter*, 8. 48. Obtains leave of *Jupiter*, that while the other Gods do not aſſiſt the *Greeks*, ſhe may direct 'em with her counſels, 8. 45. Is again check'd by the command of *Jupiter* and ſubmits, 8. 560, 580. Is ſaid to aſſiſt, or ſave any Hero, in general thro' the Poem, when any act of prudence preſerves him.

VENUS.

As the Paſſion of Love.] Brings *Paris* from the fight to the embraces of *Helen*, and inflames the lovers, 3. 460. 530, &c. Is overcome by *Minerva*, or wiſdom, 5. 407. And again, 21. 500. Her *Ceſtus* or girdle, and the effects of it. 14. 247.

NEPTUNE.

As the ſea.] Overturns the

CHARACTERS.

Grecian wall with his waves, 12. 15. Aſſiſts the *Greeks* at their fleet, which was drawn up at the ſeaſide. 13. 67, &c. Retreats at the order of *Jupiter*, 15. 245. Shakes the whole field of battel and ſeaſhore with earthquakes, 20. 77.

VULCAN.

Or the Element of fire.] Falls from Heaven to earth, 1. 761. Receiv'd in *Lemnos*, a place of ſubterraneous fires, *ibid.* His operations of various kinds, 18. 440. 468. 540. Dries up the river *Xanthus*, 21. 400. Aſſiſted by the winds, 21. 390.

Characters of the HEROES.

N. B. *The* Speeches *which depend upon, and flow from theſe ſeveral Characters, are diſtinguiſhed by an* S.

ACHILLES.

Furious, paſſionate, diſdainful, and reproachful. *Lib.* 1. 155. S. 195. S. 295. S.——9. 405. S. 746. S——24. 705.

Revengeful and implacable in the higheſt degree, 9. 755. 765.——16. 68. S. 121. S.——

CHARACTERS.

18. 120. 125. S.——19. 211. S——22. 333. S. 437. S.

Cruel, 16. 122——19. 395——21. 112——22. 437. S. 495. S. 23. 30——24 51.——

Superior to all Men in valour, 20. 60. 437, &c. ——*l.* 21. 22. throughout.

Conſtant and violent in friendſhip, 9. 730. 18. 30——371——23. 54. 272——24. 5——16. 9. S. 208. S. 18. 100. S. 380. S——19. 335. S.——22. 482. S.——*Achilles* ſcarce ever ſpeaks without mention of his Friend *Patroclus*.

ÆNEAS.

Pious to the Gods, 5. 225. S——20. 132. 290. 345——

Senſible, and moral, 20. 242. 293, *&c.* S.

Valiant, not raſh, 20. 130. 240——S.

Tender to his Friend, 13. 590.

See his Character in the Notes on l. 5. v. 212. *and on* l. 13. v. 578.

AGAMEMNON.

Imperious and paſſionate, 1. 34. 729——S.

Sometimes cruel, 6. 80——2. 140. S——

Artful and deſigning, 2. 68. 95——

Valiant and an excellent General, 4. 256. 265, *&c.* 11, *throughout.*

Eminent for brotherly affection, 4. 183, *&c.* S. 7. 120——

CHARACTERS.

See his Character in the Notes on l. 11. v. 1.

AJAX.

Of ſuperior ſtrength and ſize, and fearleſs on that account, 13. 410——7. 227. S. 274. S——15. 666.

Indefatigable and patient, 11. 683, *&c.* 13. 877——15. *throughout* 14. 535——ſhort in his ſpeeches, 7. 227——9. 742——15. 666, *&c.*

See his Character in the Notes on l. 7. v. 226.

DIOMED.

Daring and intrepid, *l.* 5. *throughout*, and 8. 163. 180. S.——9. 65. 820——10. 260.——

Proud, and boaſting, 6. 152——11. 500.

Vain of his birth, 14. 125.

Generous, 6. 265.——

Is guided by *Pallas* or wiſdom, and chuſes *Ulyſſes* to direct him, 5. *throughout.* 10. 287. 335.

See his Character in the Notes on l. 5. v. 1.

HECTOR.

A true lover of his country, 8. 621. S——12. 284——15. 582. S.

Valiant in the higheſt degree, 3, 89——7. 80. 12. 270. S——18. 333. S.——*&c.*

CHARACTERS.

Excellent in conduct, 8. 610. S—— 11. 663——
Pious, 6. 140. 335. 605.——
Tender to his parents, 6. 315.
——to his Wife, 6. 456.
——to his Child, 6. 606.
——to his Friends, 20. 485—— 24. 962——

See his Character in the Notes on l. 3. v. 53.

IDOMENEUS.

An old ſoldier, 13. 455. 648——
A lover of his ſoldiers, 13. 280——
Talkative upon ſubjects of war, 13. 340—— 355. *&c.* 4. 305. S——
Vain of his family, 13. 565, *&c.*
Stately and inſulting, 13. 472—— *&c.*

See his Character in the Notes on l. 13. v. 279.

MENELAUS.

Valiant, 3. 35—— 13. 733.—— 17. *throughout.*
Tender of the people, 10. 32——
Gentle in his nature, 10. 138—— 23. 685——
But fir'd by a ſenſe of his wrongs, 2. 711—— 3. 45—— 7. 109. S—— 13. 780. S—— 17. 640.

See his Character in the Notes on l. 3. v. 278.

CHARACTERS.

NESTOR.

Wiſe and experienced in coun- 1. 331. 340—— 2. 441.——
Skilful in the art of war, 2. 432. 670—— 4. 338, *&c.* S. 7. 392. S——
Brave, 7. 165—— 11. 817—— 15. 796. S.
Eloquent, 1. 332. *&c.*
Vigilant, 10. 88. 186. 624——
Pious, 15. 427.
Talkative thro' old age, 4. 370. 7. 145.—— 11. 800—— 23. 373. 718—— and in general thro' the book.

See his Character in the Notes on l. 1. v. 339. *on* 2. 402, *&c.*

PRIAM.

A tender Father to *Hector*, 22. 51. S—— 24. 275—— to *Paris*, 3. 381—— to *Helen*, 3. 212. S.
An eaſy Prince, of too yielding a temper, 7. 443.
Gentle and compaſſionate, 3. 211. 382.
Pious, 4. 70—— 24. 520. S.

See his Character in the Notes on l. 3. v. 211.

PARIS.

Effeminate in dreſs and perſon, 3. 27. 55. 80. 409.
Amorous, 3. 550.
Ingenious in arts, Muſick, 3. 80. Building, 9. 390.
Patient of reproof, 3. 86.

Na-

CHARACTERS.

Naturally valiant, 6. 669—— 13. 985.

See his Character in the Notes on l. 3. v. 26. 37. 86.

PATROCLUS.

Compaſſionate of the ſufferings of his countrymen, 11. 947.——16. 5. 31. S.
Raſh, but valiant, 16. 709.
Of a gentle nature 19. 320---- 17. 755——

SARPEDON.

Valiant out of principle and honour, 5. 575. S——12 371. S.
Eloquent, *ibid.*
Careful only of the common cauſe in his death, 16. 605. S.

See his Character in the Notes on l. 16. v. 512.

ULYSSES.

Prudent, 3. 261. —— 10. 287——19. 218——
Eloquent, 3. 283.——9. 295. S. *&c.*
Valiant in the field with caution, 4. 566 —— 11. 515, *&c.*
Bold in the council with prudence, 14. 90.——

See his Character in the Notes on l. 2. v. 402. *& ſparſim.*

CHARACTERS.

Characters of other HEROES.

Agenor, valiant and conſiderate, 21. 648.
Antenor, a prudent counſellor, 7. 418.
Ajax Oileus, famous for ſwiftnes, 2. 631——14. 618.
Antilochus, bold-ſpirited, but reaſonable; and artful, 4. 522.—— 23. 505. 618. 666. S—— 920. 930.
Euphorbus, beautiful and valiant, 16. 973——17. 11. 57.——
Glaucus, pious to his Friend, 16. 660.——17. 165. 180.
Helenus, a Prophet and Hero, 6. 92.
Meriones, dauntleſs and faithful, 13. 325. *&c.*
Machaon, an excellent Phyſician, 2. 890——11. 630.
Phœnix, his friendſhip and tenderneſs for *Achilles*, 9. 605.
Polydamas, prudent and eloquent. *See his Speeches*, 12. 70. 245——13. 907——18. 300——
Teucer, famous for archery, 8. 320——15. 510. *&c.*
Thoas, famous for eloquence, 15. 322.

For other leſs diſtinguiſhed Characters, ſee the article, Deſcriptions of the paſſions.

SPEECHES, OR ORATIONS.

A Table of the moſt conſiderable in the Iliad.

In the Exhortatory or deliberative kind.

The Oration of *Neſtor* to *Agamemnon* and *Achilles*, perſuading a reconciliation, 1. 340. The orations of *Neſtor*, *Ulyſſes*, and *Agamemnon* to perſuade the army to ſtay, 2. 350. 402. 452. Of *Sarpedon* to *Hector* 5. 575. Of *Neſtor* to encourage the *Greeks* to accept the challenge of *Hector*, 7. 145. Of *Hector* to the *Trojans*, 8. 621. Of *Neſtor* to ſend to *Achilles*, 9. 127. Of *Ulyſſes*, *Phœnix* and *Ajax*, to move *Achilles* to a reconciliation, 9. 295. 562. 742. *Achilles*'s reply to each, *ibid.* *Sarpedon* to *Glaucus*, 12. 371. Of *Neptune* to the *Greeks*, to defend the fleet, 13. 131. Of *Ajax* to the *Greeks*, 15. 666. *Neſtor* to the ſame 15. 196. Of *Ajax* again, 15. 890. *Scamander* to the river *Simois*, 21. 360. *Juno* to *Vulcan*, 21. 387. *Achilles* to *Patroclus*, 16. 70, *&c.*

In the Vituperative kind.

The ſpeech of *Therſites*. 2. 275. That of *Ulyſſes* anſwering him, 2. 306. Of *Hector* to *Paris*, 3. 55. Of *Agamemnon* to *Diomed*, 4. 422. Of *Hector* to *Paris*, 6. 406. Of *Diomed* to *Agamemnon*, 9. 43. Of *Ulyſſes* to the ſame, 14. 90. *Sarpedon*, to *Hector*, 5. 575. *Glaucus* to *Hector*, 17. 153.

In the Narrative.

Achilles to *Thetis*, 1. 476. *Pandarus* to *Æneas*, 5. 230. *Glaucus* to *Diomed*, 6. 190. *Phœnix* to *Achilles*, 9. 562. 652 —— *Agamemnon* to the *Greeks* 19. 90. *Æneas* to *Achilles*, 20. 240. Of *Neſtor*, 7. 163 —— 11. 800 —— and the Speeches of *Neſtor* in general.

In the Pathetick.

Agamemnon on *Menelaus* wounded, 4. 186.
Andromache to *Hector*, and his *Anſwer*, 6. 510. 570.
Patroclus and *Achilles*, 16. 10. *&c.*
Jupiter on ſight of *Hector*, 17. 231.
Lamentation of *Briſeis* for *Patroclus*, 19. 303.
Lamentation of *Achilles* for *Patroclus*, 19. 335.
——of *Priam* to *Hector*, 22. 51. 530.
——of *Hecuba* to the ſame, 22. 115. and again, 24. 243. 942.

La-

SPEECHES.

Lamentation of *Andromache* at *Hector*'s death, 22. 608.
——of *Andromache* at his funeral, 24. 908.
——of *Helena*, 24. 962.
Lycaon to *Achilles*, 21. 85.
Thetis to the *Nereids*, 17. 70.
The ghoſt of *Patroclus*, to *Achilles*, 23. 83.
Priam to *Achilles*, 24. 600.

In the Irony, or ſarcaſm.

The Speech of *Pallas* on *Venus* being wounded, 5. 509.
Ulyſſes over *Socus*, 11. 566. *Idomeneus* over *Othryoneus*, 13. 472.
Four Sarcaſtic Speeches over the dead, 14. 529. 550. 561. 587. *Juno* to *Mars* concerning *Aſcalaphus*, 15. 120. *Æneas* to *Meriones*, 16. 745. *Patroclus* on *Cebriones*, 16. 903. *Hector* on *Patroclus*, 16. 1003. *Achilles* to *Otryntides*, 20. 450. to *Lycaon*. 21. 135. to *Hector*, 22. 415.

Speeches to horſes.

Hector to his horſes, 8. 225.
Achilles to his horſes, 19. 440.
Jove to the horſes of *Achilles*, 17. 504.
Antilochus, 13. 483.
Menelaus, 23. 522.

DESCRIPTIONS OR IMAGES.

A collection of the moſt remarkable throughout the Poem.

Deſcriptions of PLACES.

Of the apartment of *Juno*, 14. 191.
Of a burning mountain, 2. 950.
City in flames, 17. 825.
Court of Juſtice, 18. 577.
Ends of the earth and ſea, the reſidence of *Saturn* and *Iapetus*, 8. 597.
Fountains of *Scamander*, 22. 195.
Field, plowed, 18. 627.
Foreſt, when timber is fell'd, 11 120. 23. 144.
Heaven, the ſeat and pleaſures of the Gods, 1. 690. 766——4. 3. The gates of Heaven, 5. 928——8. 478. The Gods aſſembled, 20. 9.
Ida, its foreſt, temple and proſpect, 8. 57.——14. 320.
Landſcapes of a fine country, 2. 840, 1036, 1040.

DESCRIPTIONS.
Of paſture grounds and ſheep, 18. 677.
Mount of *Hercules* near *Troy*, 20. 174.
Palace of *Neptune*, 13. 35.
Palace of *Priam* deſcrib'd, 6. 304. Of *Paris*, 6. 59.
River *Axius* deſcrib'd, 2. 1030.
River *Titareſius* and *Peneus*, 2. 910.
Sea and Iſlands riſing out of it, 2. 770.
Tempe deſcrib'd, 2. 918.
Tent of *Achilles* deſcrib'd, 24. 553.
Troy, the country about it and roads, 22. 191. 13. 20. 14. 260.
Tomb of *Ilus*, 11. 477. Of *Batiea*, 2. 984. Of *Sarpedon*, 16. 820.
Vulcan, his palace, forge, &c. 18. 431. &c.
A Vineyard, 18. 651.
Wall of the *Grecians*, 7. 523.
Winds, their court and manſion deſcrib'd, 23. 241.

Deſcriptions of PERSONS.

Achilles's dreadful appearance, 20. 59——22. 31, &c. 393——
Apollo's perſon, Enſigns, and deſcent to earth, 1. 61.
Apollo's appearance in the war, 15. 348——
Ajax, his ſullen retreat deſcrib'd. 11. 675, &c. to 696.
Brothers, two kill'd together, 20. 531.
A Coward, deſcrib'd in *Therſites* beaten, 2. 326. A Coward deſcrib'd throughout, 13. 359——again in *Theſtor*, 16. 488. A Coward ſurpriz'd 10. 443.
Diana, cuffed and buffeted, 21. 570.
Gods, *Homer*'s great ideas of them, in the deſcriptions of their armour, 5. 907. Motion, 13. 30——15. 90——5. 960—— Battels, 15. 252. 20. 63. &c. 21. 450, &c.
Hours at the gates of Heaven, 5. 929.
Hector's horrible appearance in battel, 8. 417——12. 553——13. 1010——15. 730—— *Hector*'s dead body dragg'd at the chariot of *Achilles*, 22. 500.
Jupiter in his glory, 1. 15. 172——8. 550. in his Chariot, 8. 50. 542, &c. in his terrors, 17. 670.
Juno, dreſt, 14. 200.
Lycaon, his youth and unhappy death, 21. 40. &c.
Mars and *Bellona* before *Hector* in battel, 5. 726. *Mars* in arms, 7. 252——13. 385——15. 726—— his monſtrous ſize, 21. 473.
Mercury deſcrib'd, 24. 417.
Neptune, his Chariot and progreſs, 13. 28, &c.
Niobe, turn'd into a rock, 24. 773.
Old Man, a venerable one, 1. 330. Old counſellors of *Troy* converſing, 3. 197, &c. A miſerable old Man, in *Priam*, 22. 80, &c.
Priam paſſing thro' his people in ſorrow, to go to redeem *Hector*, 24. 402. *Priam* weeping at the feet of *Achil-*

DESCRIPTIONS.

Achilles, 24. 636.
Pallas, her deſcent from Heaven, 4. 99. her Armor. Spear, and Veil, 5. 905—— 8. 466.
Teucer, behind *Ajax*'s ſhield, 8. 321.
Youth, a beautiful one, kill'd, 4. 542—— 17. 55. *&c.* 20 537. interceding for mercy in vain, 21. 75.
A young, and old Man ſlain in war, their pictures, 22. 100——

Deſcriptions of THINGS.

Of an aſſembly gathering together, 2. 110— Battel. [*See the Article Military Deſcriptions.*]
Burning up of a field, 21. 400.
Blood trickling from a wound, 4. 170, *&c.*
A bow, 4. 137——
Brightneſs of a helmet, 5. 5.
Burial of the dead, 7. 494.
A breach made in an attack, 12. 485——
Boiling water in a cauldron, 18. 405——21. 425.
Beacon, 19. 405——
Beaſts ſacrific'd, 23. 41.
A bird ſhot thro' 23. 1033.
Chariot of *Jupiter*, 8. 50. 542. Of *Neptune*, 13. 41— Chariot deſcrib'd at large, 24. 335—— 5. 889, *&c.* A Chariot race, 23. 353. *&c.* Chariot's over-turn'd 16. 445. Chariots cruſhing the bodies, 20. 577.
A child frighted at a helmet, 6. 595.
Golden chain of *Jupiter*, 8. 25.

DESCRIPTIONS.

A Conflagration, 21. 387. 400.
Cookery deſcrib'd, 9. 277——
Ceſtus, the game deſcrib'd, 23. 766, *&c.*
Deformity, 2. 263——
Dancing, 18. 681. *&c.*
Diſcus, the game deſcrib'd, 23. 927, *&c.*
Diving, 24. 105.
Driving a Chariot, 11. 363. 655——
Dreadful appearance of the Myrmidons, 16. 192—— of *Achilles*, 18. 254.
Darkneſs, 17. 422.
Death, 16. 1033.. 22. 455— *The deſcriptions of different ſorts of deaths in* Homer, *are innumerable, and ſcater'd thoughout the battels.*
Ægis, or ſhield of *Jupiter*, 2. 526—— 5. 909—— 15. 350——21. 465.
An entrenchment, 7. 520——
Eagle ſtung by a ſerpent, 12. 233——Eagle ſoaring, 24. 390.
Furnace and forge deſcrib'd, 18. 540.
Fiſhes, ſcorch'd, 21. 413.
Flowers of various kinds, 14. 396——
Famine, 19. 160, *&c.*
Fall of a warrior headlong into the deep ſands, 5. 715.
Fatigue in the day of battel, 2. 458——16. 132——17. 445.
Fainting, 5. 856——11. 460— 14. 487. 509——
Fires by night deſcrib'd, 8. 685, *&c.*
Recovery from fainting, 15. 271.
Fortification attack'd, 12. 170,

DESCRIPTIONS.
170, &c. 201. 304. 407.
Funeral of a warrior, 23. 156---Funeral pile deſcrib'd, 23. 200.
Gates of a fortification broken, 12. 545.
Goblet deſcrib'd, 11. 774.
Girdle of *Venus*, 14. 245.
Horſes, the famous ones of *Eumelus*, 2. 923. Of *Hector*, 8. 226. Of *Achilles*, 16. 181——Of *Tros*, 5. 327——Of *Erichthonius*, 20. 262.
Horſe pamper'd and prancing, 6. 652. Horſe kill'd by a dart, 8. 105. Horſes afraid of leaping a ditch, 12. 57. Horſes of *Achilles* mourning for *Patroclus*, 17. 490.
A feat of horſemanſhip, 15. 822——
Helmet of *Jupiter*, 5. 918. Helmets nodding their plumes, 13. 945——
Hoſpitable life of a good Man, 6. 16.
Harveſt, 18. 637.
Herds of Oxen, 18. 665.
Inundation, 12. 23——15. 465. Of *Scamander* againſt *Achilles*, 21. 258, &c. 350—&c.
Lightnings and thunder, 7. 571——8. 93, &c. 161, &c.
Light coming over a plain, 15. 810——17. 430——
Light ſtreaming from a beacon by night, 19. 405.
Majeſty of a prince, 2. 564——3. 221.
Majeſtic march of *Sarpedon*, 12. 356. Of *Juno*, 14. 26.
Melancholy, 6. 245.
Moon and ſtars deſcrib'd, 8. 687.
DESCRIPTIONS.
Marriage-pomp, 18. 570——
Monument over the dead, 17. 492.
Noiſe, a loud one, 5. 1054. 13. 1055——14. 172. 457---16. 767.
Night paſt in inquietude by the ſoldiers and their ſeveral poſtures of taking reſt, 10. 82. 170.
Old age, 3. 150. The picture of its miſeries in ſtate of war, 22. 80.
Orphan its miſery, 22. 620, &c.
Proceſſion deſcrib'd, 6. 367.
Peaceful life, 9. 520.
Poſture of a Man receiving a dart on his ſhield lifted up, 13. 511——20. 325. &c.
Panting deſcrib'd, 13. 555. 720——
Perfumes, 14. 198——
Plume of a Helmet, 19. 410---13. 947.
Plowing, 12. 627.
Rainbow, 11. 37.——24 100——17. 616.
Reaping, 18. 637.
Running away, 21. 634. Running round *Troy*, *Hector* and *Achilles*, 22. 250, &c. Seeming to run in a dream, 22. 257.
Rough way deſcrib'd, 23. 139.
A race deſcrib'd, 23. 181. &c.
Shield of *Achilles*, deſcrib'd at large, 18. 550, &c. Of *Hector*, 6. 143. Of *Ajax*, 7. 265.
Scales of *Jupiter*, 22. 271.
Smoke clear'd and light returning, 16. 350——
Sailing of a ſhip, 1. 625.
Ship anchoring and coming into port, 1. 566.

DESCRIPTIONS.

The ſtately ſtalk of a Hero, 7. 251——15. 815——
A ſacrifice deſcrib'd, 1. 600——7. 380——
Sleep, 2. *init.* 14. 265, *&c.*
A ſlaughter by night, 10. 560.
Snow, 12. 331——
Soldiers, when off from duty, their amuſements, 2. 938.
Shooting with the bow, 4. 144. to 156. 23. 1005——8. 389.
Spear of *Achilles*, 19. 430. A ſpear driven deep into the earth, 21. 188.
A ſtone whirling on the ground with vaſt force, 14. 474.
Stone, thrown by a Hero, 5. 370.——7. 320——12. 537——14. 472——
Swiftneſs of Horſes, 20. 270.
Swooning, 16. 955.
Vintage, 18. 651.
Wall, overwhelm'd by waters, 7. 550. 12. 23.
Woodman's dinner, 11. 120.
Woods fell'd down, 23. 144---16. 767.
War, its miſeries, 9. 709.
Watch by night, 10. 208.
Wreſtling deſcrib'd, 23. 821---
Wound of *Venus* deſcrib'd, 5. 417. *Diomed* wounded, 5. 988. A wound healing, 5. 1111.
Water, Troops plunging in, 21. 9. A fight in the water 21. 22. A tree falling in the water, 21. 269. Water rolling down a hill in a current, 21. 290. Arms floating upon the water, 21. 351.
Winds riſing, 23. 261.

DESCRIPTIONS.

Deſcriptions of TIMES *and* SEASONS.

Day-break, 10. 295——
Morning, 2. 60——7. 515---8. 183——9. 833.——11. 1——11. 115——19. 1——
Sun-riſing, 11. 871——
Noon, 16. 938——
Sun-ſetting, 1. 716——7. 556——8. 605.
Evening, 16. 942——
Night, 2. *init.* 10th *Book throughout*, a ſtarry night, 8. 687.
Spring, 14. 395.——
Summer, 18. 637.
Autumn, 18. 651. 5. 1060——22. 40.
Winter, 12 175. 331.

MILITARY *Deſcriptions.*

An army deſcending on the ſhore, 2. 117. An army marching, 2. 181. 940. The day of battle, 2. 458. A vaſt army on the plain, 535, *&c.* to 563. An army going forth to battel, 2. 976——13. 59---16. 255---19. 377.
A Chariot of war, 5. 890, *&c.*
Confuſion and noiſe of battel, 16. 921——
A ſingle combat, with all the ceremonial, 3. 123, *&c.*
The combat between *Paris* and *Menelaus*, 3. 423.
——of *Hector* and *Ajax*, 7. 250, to 335.
——of *Hector* and *Achilles*, 22.

DESCRIPTIONS.

Squadrons embattled, 4. 322---5. 637——8. 260——
First onſet of battel, 4. 498. to 515.
A circle incloſing the foe, 5. 772.
Stand of an army, 7. 75. Joining in battel, 8. 75, *&c.* 13. 422—— A rout, 11. 193——14. 166——16. 440, *&c.* 21. 720—— A fortification atttack'd, 12. 170, 201. 304. A breach made, 12. 485. An obſtinate cloſe fight, 12. 510---15. 860. An army in cloſe order, 13. 177, to 185——17. 406. An attack on the ſea ſide, 14. 452—— Levelling and paſſing a trench, 15. 408. Attack of the fleet, 15. 677, *&c.* 786. 855. *&c.* A Hero arming at all points, *Agamemnon*, 11. 21. *Patroclus*, 16. 162. *Achilles*, 19. 390. Siege of a town, 18. 591. *&c.* Surprize of a convoy, *ibid.* Skirmiſh, *ibid.* Battle of the Gods, 20. 63. to 90. Two Heroes meeting in battel, 20. 192. The rage, deſtruction and carnage of battel, 20. 574, *&c.*

Deſcriptions of the INTERNAL PASSIONS, *or of their viſible* EFFECTS.

Anxiety, in *Agamemnon*, 10. 13, *&c.* 100. *&c.*
Activity, in *Achilles*, 19. 416.

DESCRIPTIONS.

Admiration, 21, 62——24. 800——
Affright, 16, 968——
Amazement, 24. 590.
Ambition, 13, 458.
Anger, 1. 252.
Awe, 1. 430.
Buffoonry in *Therſites*, 2. 255, *&c.*
Contentment, 9, 520.
Conjugal love, in *Hector* and *Androm.* 6. 510, *&c.*
Courage, 13. 109. 366——17. 250.
Cowardiſe, 13. 359——16 488——
Curioſity, in old Men, 3. 194, *&c.*
Deſpair, 22. 377.
Diffidence, 3. 280.
Diſtreſs, 8. 290——9. 12, *&c.* 10. 96.
Doubt, 14. 21, *&c.* 21. 651, *&c.* 22. 138.——
Fear, 10. 443——24. 441---
Fear in *Priam* 21. 615. For his Son, 22. 43, 51. *&c.* Fear of a child, 6. 596.
Fidelity, in *Lycophron*, ſervant of *Ajax* 15. 502——*Caleſius*, ſervant of *Axylus*, 6. 20.
Grief in a fine woman, 1. 150——3. 185——1. 450——
Grief of a ſiſter for her dead brothers, 3. 300, *&c.*
Grief in two parents in tenderneſs for their Child, 6. 504.
Grief occaſion'd by love of our country, in *Patroclus*, 16. *init.*
Grief for a Friend in *Achilles* for *Patroclus*, 18. 25——100, *&c.* 19. 335.——22. 482——24. 5——

Fu-

DESCRIPTIONS.

Furious grief, 18. 367.
Frantic grief, 24. 291.
Grief of a Father for his Son, in *Priam*, 22. 522, *&c.* 24. 200. 275. 291.
Grief of a Wife for her Husband, 22. 562. to the end, the Epiſode of *Andromache*, and again, 24. 906.
Grief out of gratitude, in *Briſeis*; 19. 319. in *Helen*, 24. 959.
Haſte, expreſt in *Hector*, 15. 395. 402, *&c.*
Hate, in *Achilles* to *Hector*, 22. 335. 433, *&c.*
Hardneſs of heart, 9. 750——
Inſolence, in *Tlepolemus*, 5. 783. in *Epeus*, 23. 767.
Joy, its viſible effects, 23. 678.
Love, in *Helen* and *Paris*, 3. 551, *&c.* in *Jupiter* and *Juno*, 14. 332, *&c.* 357——
Conjugal love, in *Hector* and *Androm*, 6, 510. *&c.*
Love of a Mother to her Son, in *Thetis* to *Achilles*, 18. 70——24. 117.
Brotherly love, in *Agamemnon* and *Menelaus*, 4. 183.
Filial love, in *Harpalion*, 13. 805.
Lovers ſorrow at parting, in *Achilles* and *Briſeis*, 1. 450. In *Hector* and *Andromache*, 6. 640—— Effects of beauty on old Men, 3. 203—— Malice in *Therſites*, 2. 255. ——Modeſty, 14. 373.
Pride, in *Othryoneus*, 13. 457.
Pity, of a people for their prince in miſery, 24. 402.
Repentance, in *Helen*, 3. 230. 493——6. 432. to 450——

DESCRIPTIONS.

Raſhneſs, in *Aſius*, 12. 125. *&c.*
Reſentment, in *Achilles*, 1. 635——15. 72——
Revenge, in *Menelaus*, 2. 710. In *Achilles*, for *Patroclus*, 18. 125. *&c.* 19. 211—— 394——
Revenge and glory, 16. 123.
Reſolution, 19. 466. In *Hector*, 22. 47 127.
Shame, in *Helen*, 3. 185, *&c.* 521——in *Juno*, 14. 373——
Spite, in *Juno*, 15. 110—— in *Menelaus*, 17. 640.
Tenderneſs, of parents for their Child in *Hector*, and *Andromache*, 6. 504. 598. 616——
Wiſh, of *Hector*, to be immortal, 13. 1046.
——of *Achilles*, for a general deſtruction, 16. 122.
of *Ajax*, to die in the y-light, 17. 730.

SIMILES.

From BEASTS.

The ſtateline ſs of a bull, to the port of *Agamemnon*, 2. 566——Of a ram ſtalking before the flock, to *Ulyſſes*, 3. 259. A wanton ſtallion breaking from the paſtures and mares, to *Paris* iſſuing from his apartment, 6 652. A hound following a Lion, to *Hector* following the *Grecians*, 8. 407. Dogs watching

SIMILES.

ing the folds, to the guards by night, 10. 211. Hounds chaſing a hare thro' thick woods, to *Diomed* and *Ulyſſes* purſuing an enemy by night, 10. 427. A hind flying from a lion, to the *Trojans* flying from *Agamemnon*, 11. 153. Beaſts flying from a lion to the ſame, 10. 227. Hounds chear'd by the hunter, to troops encourag'd by the general, 11. 378. A hunted boar to *Ajax*, 11. 526. A wounded deer encompaſs'd with wolves, to *Ulyſſes* ſurrounded by enemies, 11. 595. An aſs ſurrounded by boys to *Ajax*, 11. 683. A fawn carry'd off by two Lions, to the body of *Imbrius* carry'd by the *Ajaxes*, 13. 265. A boar enrag'd, to *Idomeneus* meeting his enemy, 13. 595. An ox rolling in the pangs of death, to a dying warrior, 13. 721. Beaſts retreating from hunters, to the *Greeks* retiring, 15. 303. Oxen flying from Lions, to the *Greeks* flying from *Apollo* and *Hector*, 15. 366. A hound faſtening on a roe, to a Hero flying on an enemy, 15. 697. A wild beaſt wounded and retiring from a multitude, to *Antilochus* his retreat, 15. 702. A hideous aſſembly of wolves, to the fierce figure of the Myrmidons, 16. 194. Wolves invading the flocks, to the *Greeks*, 16. 420. A bull torn by a Lion, to *Sarpedon* kill'd by *Patroclus*, 16. 600. A bull ſacrificed, to *Aretus*, 17. 588. Hounds following a boar, to the *Trojans* following *Ajax*, 17. 811. Mules dragging a beam, to Heroes carrying a dead body, 17. 832. A panther hunted, to *Agenor*, 21. 978. A hound purſuing a fawn, to *Achilles* purſuing *Hector*, 22. 243.

From LIONS.

A Lion rowzing at his prey, to *Menelaus* at ſight of *Paris*, 3. 37. A Lion falling on the flocks, and wounded by a ſhepherd, to *Diomed* wounded, 5. 174. A Lion among heifers, to the ſame, 5. 206. Two young Lions kill'd by hunters, to two young warriors, 5. 681. A Lion deſtroying the ſheep in their folds, to *Ulyſſes* ſlaughtering the *Thracians* aſleep, 10. 564. The ſowr retreat of a Lion, to that of *Ajax* 11. 675. A Lion, or boar hunted, to a Hero diſtreſs'd, 12. 47. A Lion ruſhing on the flocks, to *Sarpedon*'s march, 12. 357. A Lion killing a bull, to *Hector* killing *Periphas*, 15. 760. A Lion ſlain, after he has made a great ſlaughter, apply'd to *Patroclus*, 16. 909. Two Lions fighting, to *Hector* and *Patroclus*, 16. 915. A Lion and boar at a ſpring, to the ſame, 16. 993. A Lion putting a whole village to flight, to *Menelaus*, 17. 70.

SIMILES.

Retreat of a Lion, to that of *Menelaus*, 17. 117. A Lioneſs defending her young, to his defence of *Patroclus*, 17. 145. Another retreat of a Lion, to that of *Menelaus*, 17. 741. The rage and grief of a Lion for his young, to that of *Achilles* for *Patroclus*, 18. 371. A Lion ruſhing on his foe, to *Achilles*, 20. 200.

From BIRDS.

A flight of cranes or ſwans, to a numerous army, 2. 540. The noiſe of cranes, to the ſhouts of an army, 3. 5—— An eagle preſerving and fighting for her young, to *Achilles* protecting the *Grecians*, 9. 424. A falcon flying at a quarry, to *Neptune*'s flight, 13. 91. An eagle ſtooping at a ſwan, to *Hector*'s attacking a ſhip, 15. 836. Two vultures fighting, to *Sarpedon* and *Patroclus*, 16, 522. A vulture driving geeſe, to *Automedon* ſcattering the *Trojans*, 17. 527. An eagle caſting his eyes on the quarry, to *Menelaus* looking thro' the ranks for *Antilochus*, 17. 761. Cranes afraid of falcons, to the *Greeks* afraid of *Hector* and *Æneas*, 17. 845. A dove afraid of a falcon, to *Diana* afraid of *Juno*, 21. 576. A falcon following a dove, to *Achilles* purſuing *Hector*, 22. 183. An eagle at an hare, to *Achilles* at *Hector*, 22. 391. The broad wings of an eagle extended, to palace gates ſet open, 24. 391.

From SERPENTS.

A traveller retreating from a ſerpent, to *Paris* afraid of *Menelaus*, 3. 47. A ſnake roll'd up in his den, and collecting his anger to *Hector* expecting *Achilles*, 22. 130.

From INSECTS.

Bees ſwarming, to a numerous army iſſuing out, 2. 111. Swarms of flies, to the ſame, 2. 552. Graſs-hoppers chirping in the Sun, to old Men talking, 3. 201. Waſps defending their neſt, to the multitude and violence of ſoldiers defending a battlement, 12. 190. Waſps provok'd by children flying at the traveller, to troops violent in an attack, 16. 314. A hornet angry, to *Menelaus* incens'd. 17. 642. Locuſts driv'n into a river, to the *Trojans* in *Scamander*, 21. 14.

From FIRES.

A foreſt in flames, to the luſtre of armour, 2. 534. The ſpreading of a conflagration, to the march of an army, 2. 948. Trees ſinking in a conflagration, to

SIMILES.
to ſquadrons falling in battel, 11. 201. The noiſe of fire in a wood, to that of an army in confuſion, 14. 461. A conflagration, to *Hector*, 15. 728. The rumbling and rage of a fire, to the confuſion and roar of a routed army 17. 825. Fires on the hills, and beacons to give ſignals of diſtreſs, to the blaze of *Achilles*'s helmet, 18. 245. A fire running over fields and woods, to the progreſs and devaſtations made by *Achilles*, 20, 569. Fire boiling the waters, to *Vulcan* operating on *Scamander*, 21. 425. A fire raging in a town to *Achilles* in the battel, 21. 608. A town on fire, 22. 518.

From ARTS.

The ſtaining of ivory, to the blood running down the thigh of *Menelaus*, 4. 170. An architect obſerving the rule and line, to leaders preſerving the line of battel, 4. 474. An artiſt managing four horſes, and leaping from one to another, compar'd to *Ajax* ſtriding from ſhip to ſhip, 15. 822. A builder cementing a wall, to a leader embodying his Men, 16. 256. Curriers ſtraining a hide, to ſoldiers tugging for a dead body, 17. 450. Bringing a current to water a garden, to the purſuit of *Scamander* after *Achilles*, 21. 290. The

SIMILES.
placing of rafters in a building, to the poſture of two wreſtlers, 23. 824. The motions of a ſpinſter, the ſpindle and thread, to the ſwiftneſs of a racer, 23. 889. The ſinking of a plummet, to the paſſage of *Iris* thro' the ſea, 24. 107.

From TREES.

The fall of a poplar, to that of *Simoſius*, 4. 552. Of a beautiful olive, to that of *Euphorbus*, 17. 57. Two tall oakes on the mountains, to two Heroes, 12. 145. The fall of an aſh, to that of *Imbrius*, 13. 241. Of a pine or oak ſtretch'd on the ground, to *Aſius* dead 13. 493. An oak overturn'd by a thunderbolt, to *Hector* fell'd by a ſtone, 14. 408. An oak, pine or poplar falling, to *Sarpedon*, 16. 591. The ſhort duration and quick ſucceſſion of leaves on trees, to the generation of Men, 6. 181——21. 540.

From the SEA.

Rolling billows, to an army in motion, 2. 175. The murmurs of waves, to the noiſe of a multitude, 2. 249. Succeſſion of waves, to the moving of troops, 4. 478. A freſh gale to weary mariners, like the coming of *Hector* to his troops,

SIMILES.

troops, 7. 5 —— The ſeas ſettling themſelves, to thick troops compos'd in order and ſilence, 7. 71. The ſea agitated by different winds, to the army in doubt and confuſion, 9. 5. The waves rolling neither way, till one wind ſways 'em, to *Neſtor*'s doubt and ſudden reſolution, 14. 21. A rock breaking the billows, to the body of the *Greeks* reſiſting the *Trojans*, 15. 746. The ſea roaring at its reception of a river into it, to the meeting of armies at a charge, 17. 310. A beacon to mariners at ſea, to the light of *Achilles*'s ſhield, 19. 405. A dolphin purſuing the leſſer fiſh, to *Achilles* in *Scamander*, 21. 30.

From the SUN, MOON, STARS.

The moon and ſtars in glory, to the brightneſs and number of the *Trojans* fires, 8. 687. A ſtar ſometimes ſhewing and ſometimes hiding itſelf in clouds, to *Hector* ſeen by fits thro' the battalions, 11. 83. The Sun in glory, to *Achilles*, 19. 436. The evening ſtar, to the point of his ſpear, 22. 399. The dog ſtar riſing, to *Diomed*'s dreadful appearance, 5. 8 —— to *Achilles*, 22. 37. The red rays of the dog ſtar, to *Achilles*'s helmet, 19. 412. The morning ſtar, its beauty, to young *Aſtyanax*, 6. 499.

From TORRENTS, STORMS, WINDS.

Torrents ruſhing to the vallies, to Armies meeting in an engagement, 4. 516. Torrents drowning the field, to the rage of a Hero, 5. 116. A torrent ſtopping a Shepherd, to *Hector* ſtopping *Diomed*, 5. 734. The violence of a torrent, to *Ajax*, 11. 615. A ſtorm overwhelming a ſhip at ſea, to the *Trojans* mounting a breach, 15. 440. An autumnal ſtorm and a deluge, to the ruin of a routed army, 16. 467. A ſtorm roaring in a wood, to armies ſhouting, 16. 923. The Mind toſſing the clouds, to *Hector* driving the *Greeks*, 11. 396. Different winds driving the duſt, to different paſſions urging the combatants, 13. 425. A whirlwind on the waters, to the hurry of an army in motion, 13. 1000. winds roaring thro woods, or on the ſeas, to the noiſe of an army, 14. 457. A Tempeſt and ſhipwreck, compar'd to the rage of *Hector* and terrors of the *Greeks*, 15. 752. The northwind drying a garden,

SIMILES.
den, to *Vulcan* drying the field after an inundation, 21. 403.

From heavenly appearances, THUNDER *and* LIGHTNING, COMETS, CLOUDS, *&c.*

A Mountain ſhaken by thunder, to the trampling of an army, 2. 950. The blaze of a comet, to the deſcent of *Pallas*, 4. 101. The darkneſs of troops, to the gathering of clouds, 4. 314. The regular appearance of clouds on the mountain tops, to a line of battel, 5. 641. Peſtilential vapors aſcending, to *Mars* flying to Heaven, 5. 1058. The quick flaſhes of lightning, to the thick ſighs of *Agamemnon*, 10. 5. Thick flakes of ſnow, to ſhowers of arrows, 12. 175. Snow covering the earth, to heaps of ſtones hiding the fields, 12. 331. The blaze of lightning, to the arms of *Idomeneus*, 13. 318. Clouds diſpers'd and the proſpect appearing, to the ſmokes being clear'd from the ſhips, and the navy appearing, 16. 354. A cloud ſhading the field as it riſes, to the rout of the *Trojans* flying over the plain, 16. 434. The figure of a rainbow, to the appearance of

SIMILES.
Pallas, 17. 616. The luſtre of ſnow, to that of armour, 19. 380.

From RURAL AFFAIRS.

Waving of corn in the field, to the motion of plumes and ſpears, 2. 172. A ſhepherd gathering his flocks, to a General ranging his army, 2. 562. A thick miſt on the mountains, to the duſt rais'd by an army, 3. 15. The bleating of flocks, to the noiſe of Men, 4. 492. Chaff flying from the barn-floor, to the duſt, 5. 611. Corn falling in ranks, to Men ſlain in battle, 10. 90. The joy of a ſhepherd ſeing his flock, to the joy of a General ſurveying his army, 13. 620. The Corn bounding from the threſhing-floor, to an arrow bounding from armour, 13. 739. Two bulls plowing, to two Heroes labouring in a battel ſide by ſide, 13. 879. Felling of timber, to the fall of Heroes in battel, 16. 767. Oxen trampling out the corn, to horſes trampling on the ſlain, 20. 580. The morning dew reviving the corn, to the exaltation of joy in a Man's mind, 23. 678.

From Low Life.

A Mother defending her Child from a waſp, to *Minerva*'s ſheltering *Menelaus* from an arrow, 4. 162. A heifer ſtanding over her young one, to *Menelaus* guarding the body of *Patroclus*, 17. 5. Two countrymen diſputing about the limits of their land, to two armies diſputing a poſt. 12. 511. A poor woman weighing wool, the ſcales hanging uncertain, to the doubtful fates of two armies 12. 521. Boys building and deſtoying houſes of ſand, to *Apollo*'s overturning the *Grecian* wall, 15. 416. A child weeping to his mother, to *Patroclus*'s ſuplications to *Achilles* 16. 11.

SIMILES *exalting the Characters of Men, by comparing them to* Gods.

Agamemnon compar'd to *Jupiter*, *Mars*, and *Neptune*, 2. 564. *Ajax* to *Mars*, 7. 252. *Meriones*, to *Mars* ruſhing to the battel, 13. 384. *Hector*, to *Mars* deſtroying armies, 15. 726.

Similes *diſadvantagious to the* Characters.

Paris running from *Menelaus*, to a traveller frighted by a ſnake, 3. 47. A gawdy, foppiſh ſoldier, to a Woman dreſs'd out, 2. 1063. *Teucer* skulking behind *Ajax*'s ſhield, to a child, 8. 325. *Theſtor* pull'd from his chariot, to a fiſh drawn by an angler, 16. 495. *Ajax* to an aſs, patient and ſtubborn, 11. 683. *Patroclus* weeping, to an infant, 16. 11. *Cebriones* tumbling, to a diver, 16. 904.

Miscellaneous Similes.

Soft piercing words, to ſnow, 3. 285. The cloſing of a wound, to milk turning to curd, 5. 1114. The fall of a Hero, to a tower, 4. 528. Indefatigable courage, to an axe, 3. 90. *Agamemnon* weping, to a fountain, 9. 19. *Juno* flying, to the mind paſſing over diſtant places, 15. 86. Dancers to a wheel turning round, 18. 695. A warrior breaking the Squadrons, to a mound dividing the courſe of a river, 17. 839. Men ſeeming to run in a Dream, to the courſe of *Hector* and *Achilles*, 22. 257. A Father mourning at the funeral of his Son, to *Achilles* for *Patroclus*, 23. 272. A fragment of a rock falling, to the furious deſcent of *Hector*, 13. 191. A poppy bending the head, to *Gorgythion* dying, 8. 371. The ſwift motion of the Gods, to

SIMILES.
to the eye paſſing over a proſpect, 5. 960. The ſmoothneſs of their motion, to the flight of doves, 5. 971.

VERSIFICATION.

Expreſſing in the ſound the thing deſcrib'd.

Made *abrupt* (and without conjunctions) in expreſſing haſte, 7. 282. 15. 402——
Short, in earneſt and vehement entreaties, 21. 420——23. 506.
Full of breaks, where diſappointment is imag'd 18. 101. 144.——22. 378——
——where rage and fury is expreſs'd, 18. 137.
——where grief is ſcarce able to go on, 18. 101. 22. 616. 650.
Broken and diſorder'd in deſcribing a ſtormy ſea, 13. 1005.
Straining, imag'd in the ſound, 15. 544.

VERSIFICATION.
Trembling, imag'd in the ſound, 10. 446.
Panting, 13. 721.
Relaxation of all the limbs in death, 7. 18, 22.
A confuſed noiſe, 12, 410.
A hard-fought ſpot of ground, 12. 513, *&c.*
Tumbling of a wall, 7. 552.
Bounding of a ſtone from a rock, 13. 198.
A ſudden ſtop, 13. 199.
Stiffneſs and ſlowneſs of old age, 13. 649. 653——23. 423.
A ſudden fall, 23. 146.
The ruſtling and craſhing of trees falling, 23. 147.
The rattling and jumping of carts over rough and rocky way, 23. 139. 140.
A ſudden ſhock of Chariots ſtopp'd, 16. 445.
Leaping over a ditch, 16. 460.
The quivering of feathers in the Sun, 19. 415.
Supplanted by a ſtream, 21. 268, 269.
The flaſhing of waters, 21. 273.
Bounding and heaving on the waters, 21. 350.
Out of breath, 21. 419, *&c.*
Voice of different animals expiring, 23. 41, 42, *&c.*

2 AP 57

INDEX

OF

ARTS and SCIENCES.

ART MILITARY.

PRaiſe of Art Military, 4. 631.

Ambuſh eſteem'd a venturous manner of fighting, 1. 299. 13. 355.

Ambuſcade deſcrib'd, 18. 605.

Attak, 12. 95. *&c. ibid.* 171. *&c. ibid.* 305. *&c.*

Arming, the policy of giving the beſt arms to the ſtrongeſt, 14. 438.

Beſieging, 11. 61——12. 170. 303. 534——8. 262——22. 5.

Single Combat, 3. 123. *&c.*——7. 80. *&c.*

Courts of juſtice in the camp, 11. 938.

Councils of war 7. 415——8. 610——9. 130, *&c.* 10. 146——232——357——18. 290——

Military exerciſe, 7. 289. *&c.*

Encamping. The manner of encampment of the *Trojans*, 10. 496. Of the *Thracians*, in three Lines, their weapons on the ground before them, the Chariots as a fence, outward, 10. 544.

Fortification. Walls with battlements, in a line, towers upon thoſe walls, gates at proper diſtances, and trenches, inclos'd with paliſades, 7. 406, and 523. The ſtrong gates to a fortification, how compos'd, 12. 545.

Marſhalling of armies, 2. 667, *&c.* Cantoning the troops of each nation under their own leaders, 2. 433. Embodying in an orb, 4. 312. Diſpoſing in order of battle, 4. 342, *&c.* Lines of battle in exact order, 5. 641. *&c.* Where to place the worſt ſoldiers, 4. 344.

Another order of battle, 11. 62.

——In an *Orb*, 17. 411. Cloſe fight, 15. 860.——

Another in the *Phalanx*, 13. 177, *&c.* 15. 744. in the *Teſtudo*, 22. 6.
Armies drawn up in *two Wings*, with a *Centre*, 13. 396.
The ſtrength of the army placed in the centre, 13. 401.
Marching an Army in ſilence and diſcipline, 3. 11—— 4. 487.
Method of paſſing a trench and Paliſades, 12. 65, *&c.*
Plunder and pillage forbidden till the conqueſt is compleat, 6. 85.
Retreat. The manner of re treat preſcrib'd, 5. 746. That of *Ajax*, 11. 657—— 17. 837.
Soldiers taught to row in the gallies, ſerving both as ſoldiers and ſailors, 2. 876.
Scouts, 10. 43——245. and at large in the ſtory of *Diomed*, *Ulyſſes* and *Dolon*, in that book.
Spies, 18. 605.
Watch-towers, to obſerve the motions of the foe, 2. 261--- 22. 192.
Watch, at ſet ſtations, 7. 455--- Nightly watch by fires, 8. 632. at the fortifications in regular bodies under diſtinct captains, 9. 110, *&c.* Management of the army by night under fears of ſurprize, 10. 63, to 226. The manner of the warriors ſleeping, 10. 170. The poſture of the guards, 10. 210. Better to truſt the guard to native troops than to foreigners, 10. 490, *&c.*

AGRICULTURE and RURAL ARTS.

Tillage. The manner of plowing, 10. 420. 18. 627. Plowing with oxen, 13. 880. with mules 10. 420. Uſual to plow the field three times over, 18. 628. Reaping, 11. 89—— 18. 637. Treading out the corn by Oxen inſtead of threſhing, 20. 580. Fanning the chaff, 5, 611. 13. 740.
Paſturage, 18. 667. Meadow grounds with running water, *ibid.* Vintage, 18. 165. Bringing currents to water gardens, 21. 290.
Fiſhing, by angling, 24. 107. —— By diving, 16. 905.
Hunting, the boar, 17. 814--- 11. 526. Lion, 11. 378--- 17. 743. The deer, 11. 595——15. 697. The panther, 21. 680. The hare, 10. 427.
Shooting flying, 23. 1030.

ARCHITECTURE.

Architecture, the gift of *Minerva*, 5. 80.
Architecture of a palace upon arches, with apartments round a court, built entirely of marble, 6. 304.
——*Paris* skilful in Architecture, brings together Architects to erect his palace, 6. 391.
Rafters, how placed, 23. 827——
Building walls, 16, 256.
The rule and line, 15. 477.

Archi-

Architecture of a tent, with a ſuite of apartments, within one another, 24. 555, *&c.*

ASTRONOMY.

In general, 18. 560.
Orion and the bear, 18. 563.
The riſing of the *Dog ſtar*. 5. 10.
A comet deſcrib'd, 4. 101——
The rainbow, 11. 36.
Power of the ſtars in nativities, 22. 610.

DIVINATION.

Divination *by Augury*, 2. 375. *&c.* 8. 297——10, 320——12. 230——13. 1039——24. 361, *&c.*
Hector's opinion of augury, 12. 277.
By omens, Thunder and lightnings, 7. 571——9. 310---11. 58——13. 319.
The rainbow, 11. 38——17. 616.
Comets, 4. 101——
Showers of blood, 11. 70---16. 560.
By *Lots*, 7. 215.
By Dreams, 1. 81——5. 191.
By Oracles, 16. 54——16. 290. that of *Dodona*, and the manner of it, *&c.*

GYMNASTICKS.

Dancing, 16. 217. The different kinds for Men and women, 18. 687——The circular, 18. 573——Mixed, 18. 690——
Dancing practiſed by warriors, 16. 746.
——With ſwords, 18. 688
Diving, 16. 905.
Tumblers, 18. 698——
Horſemanſhip.] Manage of the horſe, 5. 280. Precepts of Horſemanſhip and the art of racing, 23. 391, *&c.* Four horſes rid by one Man at once, 15. 822. Three thouſand breeding mares at once in the ſtables of *Ericthonius*, 20. 262.
The Ceſtus, 23. 753, *&c.*
The Quoit, or diſcus, 23. 972, *&c.*
Racing, 23. 880, *&c.*
Wreſtling, 23. 820, *&c.*

GEOGRAPHY.

A TABLE *of thoſe places whoſe Situation, products, People or Hiſtory* &c. *are particularized by* Homer.

Æſepus, a *Trojan* river of black water, 2. 1000.
Ætolia, and its royal family, 2. 780.
Alybe, famous anciently for ſilver mines, 2. 1045.
Anthedon, the laſt town in *Bœotia*, 2. 607.
Arcadia, and the geniusofthe inhabitants, 2. 735.
Arene, its plain, water'd by the river *Minyas*, 11. 860.
Argos, its ſea-coaſt deſcrib'd with the products of that part of the country, 9. 198, *&c.*
Arisba, on the river *Selleis*, 2. 1014.

Arne, celebrated for Vines, 2. 606.
Athens, and ſome cuſtoms of the *Athenians*, with mention of the Temple of *Minerva*, 2. 657. 663.
Aulis, its rocky ſituation, 2. 590.
Axius, the river, deſcrib'd, 2. 1030.
Boagrius, the river, and places adjacent, 2. 638.
Bœbe, the lake and parts adjacent, 2. 865.
Calydon, its rocky ſituation, 2. 777——9. 653.
Carians, a barbarous mixed people, 2. 1059.
Cephiſſus, the river and places upon its banks, 2. 622.
Cerinthus, ſituate on the ſea-ſhore, 2. 648.
Crete, its hundred cities, 2. 790.
Cyllene, the *Arcadian* mountain, with the tomb of *Æpytus*, 2. 731.
Dodona, its ſite, temple, grove, *&c.* 2. 909. 16. 287.
Dorion, the place of *Thamyris*'s death, the celebrated muſician, 2. 721.
Elis, its exact boundaries, 2. 747. and the Iſlands oppoſite to that continent, 760. to 774.
Ephyre, the ancient name of *Corinth*, 6. 193.
Epidaurus, planted with vineyards, 2. 679.
Eteon, its hills, 2. 591.
Haliartus, paſture grounds, 2. 598.
Helleſpont, 2. 1024, *&c.*
Helos, a maritime town, 2. 708.
Henetia, famous for its breed of mules, 2. 1035.
Hermion and *Aſine*, ſeated on the bay, 2. 680.
Hippemolgians, their long life and nutriment, 13. 12.
Hippoplacian woods, 6. 539—— 22. 611.——
Hyla, its watry ſituation and the genius of the inhabitants, 5. 872.
Hyperia, its fountains, 2. 895.
Jardanus and *Celadon*, two rivers. 7. 163.
Mount *Ida*, its fountains and foreſts, 14. 321.
Catalogue of the rivers that run from mount *Ida*, 12. 17.
Imbrus and *Tenedos*, Iſlands near *Troy*, 13. 50——
Iſtiæa, famous for vineyards, 2. 645.
Ithaca, and the neighbouring Iſlands in proſpect, 2. 769, *&c.*
Lariſſa, its fertility, 2. 1019.
Lectos, ſituate on the top of mount *Ida*, 14. 320.
Lemnos, traded in wines, 7. 559.
Mæander, the river, 2. 1056.
Mæonia, under the mountains of *Tmolus*, 2. 1052.
Meſſe, a town of *Sparta*, abounding in doves, 2. 705.
Mycaleſſus, its plain famous for pine-trees, 2. 593.
Mycenæ, and its maritime towns, 2. 686.
Oncheſtus, and the grove of *Neptune*, 2. 600.
Orchomenos, one of the principal cities for wealth in *Homer*'s time, 9. 498.
Parthenius, the river, and places adjacent, 2. 1038.
Pedaſus, ſeated on the river *Satnio*, 6. 41.

Peneus, the river running thro' *Tempe*, and mount *Pelion*, deſcrib'd. 2. 918.
Phthia, its ſituation, 1. 201. Famous for horſes, 203.
Phylace and *Pyrrhaſus*, a beautiful country with groves and flow'ry meadows, deſcrib'd, 2. 850.
Rhodes, its wealth, its plantation by *Tlepolemus*, and diviſion into three dynaſties, 2. 808, *&c.*
Samothracia, the view from its mountains, 13. 19.
Scamander, its two ſprings, 22. 195. Its confluence with *Simois*, 5. 965.
Scyros, the Iſland, 19. 353.
Sidon, famous for works of ſculpture, 23. 866. and embroidery, 6. 360.
Sipylus, its mountains, rocks, and deſarts, 24. 775.
Sperchius, a river of *Theſſaly*, 23. 176.
Styx, the river deſcrib'd, 2. 915.
Thebæ, in *Ægypt*, anciently the richeſt city in the world with a hundred gates, deſcribed, 9. 506.
Theſſaly, its ancient diviſion, and inhabitants, 2. 833.
Thisbe, famous for doves, 2. 601.
Thrace, its hills and promontories, 14. 260. *&c.*
Titareſius, the river, 2. 910.
Troy, its ſituation and remarkable places about it, 2. 982——11. 217.
Typhœus, the burning mountain, 2. 953.
Xanthus, the river of *Troy* deſcrib'd, its banks and plants produc'd there, 21. 507, *&c.*
Xanthus, the river of *Lycia*, 2. v. *ult.*
Zelia, ſituate at the foot of mount *Ida*, 2. 998.

HISTORY.

Hiſtory preſerv'd by Homer.] Of the Heroes before the ſiege of *Troy*, *Centaurs*, &c. 1. 347. to 358. Of *Tlepolemus* planting a colony in *Rhodes*, 2. 808. Of the expulſion of the *Centaurs* from *Greece*, 2. 902. Of the wars of the *Phrygians* and *Amazons*, 3. 245. Of the war of *Thebes*, and embaſſy of *Tydeus*, 4. 430. Of *Bellerophon*, 6. 194. Of *Erythalion* and *Lycurgus*, 7. 164. Of the *Curetes* and *Ætolians*, 9, 653. Of the wars of the *Pylians* and *Ætolians*, 11. 818. Of the race of *Troy*, 20. 255. *&c. To this head may be referred the numerous* Genealogies *in our Author.*

MUSICK.

Muſick practis'd by Princes, the uſe of the harp, in *Achilles*, 9. 247. in *Paris* 3. 80.
The uſe of the pipe, 10. 15.—18. 609.
Vocal muſick accompanying the inſtruments, 1. 775.
Chorus's at intervals, 24. 902.
Muſick uſed in the army, 10. 15.

Muſick at funerals, 24. 900.
—— in the vintage, 18. 661.
Trumpets in war, 18. 260.

MECHANIKS.

Archery, making a bow, and all its parts deſcribed, 4. 136, *&c.*
Chariot-making, A Chariot deſcribed in all its parts, 5. 889, *&c.* 24. 335.
Poplar proper for wheels, 4. 554.
Sycamore fit for wheels, 21. 44.
Clockwork, 18. 441.
Enamelling, 18. 635.
Ship-building, 5, 80——15. 475.
Pine, a proper wood for the maſt of a ſhip, 16. 592.
Smithery, *Iron-work*, &c. The forge deſcribed, 18. 435, 540. Bellows, 435. 482. 540. Hammer, Tongs, Anvil, 547.
Mixing of Metals, *ibid.*
Spinning, 23. 890.
Weaving, 3. 580. 9. 580.
Embroidery, 6. 361.——
Armoury, *and Inſtruments of war.*]
A compleat ſuit, that of *Paris*, 3. 410. *&c.* of *Agamemnon*, 11. 22——*&c.*
Scale-Armour, 15, 629——
Helmets, with four plumes, 5. 919——
——without any creſts, 10. 303——
——lin'd with wool, and ornamented with boars teeth, of a particular make, 10. 311.
Helmets, lin'd with furr, 10. 397——
Bows, how made, 4. 137——
Battel-Ax, deſcrib'd, 13. 766.
Belts, croſſing each other, to hang the ſword and the ſhield, 14. 468.
Corſelets, ornamented with ſculpture, 11. 33.
——how lin'd, 4. 165——
Mace, or club, 7. 170——15. 816.
Shields, ſo large as to cover from the neck to the ankles, 6. 145.——How made and cover'd, 7. 267. deſcrib'd in every particular, 11. 43. *&c.*
Slings, 13. 899.
Spears, with braſs points, 2. 617.
Aſh fit to make them, 16. 143.——19. 422.
How the wood was join'd to the point, 18. 618.
Swords, how ornamented, with Ivory, Gems, 19. 400.

ORATORY.

See the Article Speeches *in the Poetical Index.*

POLICY.

Kings.] Derive their honour from God, 2. 233——1. 315. Their names to be honour'd, 2. 313. One ſole Monarch, 2. 243. Hereditary right of Kings repreſented by the ſceptre of *Agamemnon* given by *Jove*, 2.

129. Kings not to be diſobey'd on the one hand, nor to ſtretch too far their prerogative on the other, 1. 365. *&c.* Kings not abſolute in council, 9. 133. Kings made ſo, only for their excelling others in virtue and valour, 12. 377. Vigilance continually neceſſary in Princes, 2. 27--- 10. 102. Againſt monarchs delighting in war, 9. 82, *&c.*——24. 55. The true valour, that which preſerves, not deſtroys mankind, 6. 196. Kings may do wrong, and are oblig'd to reparation, 9. 144. Character of a great Prince in war and peace, 3. 236.

Councils.] The danger of a ſubject's too bold advice, 1. 103. The advantage of wiſe counſels ſeconded by a wiſe Prince, 9. 101. The uſe of advice, 9. 137. The ſingular bleſſing to a nation and Prince, in a good and wiſe counſellor, 13. 918. The deliberations of the council to be free, the Prince only to give a ſanction to the beſt, 9. 133.

Laws] deriv'd from God, and legiſlators his delegates, 1. 315. Committed to the care of Kings, as Guardians of the Laws of God, 9. 129.

Tribute paid to Princes from towns. 9. 206.

Taxes upon ſubjects to aſſiſt foreign allies, 17. 266.

Ambaſſadors, a ſacred character, 1. 435 —— 9. 261.

Voluntiers, liſted into ſervice, 11. 904.

See the article Art military.

PHYSICK.

The praiſe of a Phyſician, 11. 637.

Chiron learn'd it from *Æſculapius*, 4. 251.

Machaon and *Podalirius* Profeſſors of it, 2. 890.

Botany.] Profeſs'd by skilful women,

Agamede famous for it, 11. 877.

Anatomy.] Of the *Head*, 16. 415, *&c.*

The *Eye*, 14. 577.

Under the *Ear*, a wound there mortal, 13. 841.

The juncture of the *Head*, and its *Nerves*, 14. 544.

The juncture of the *Neck* and *Cheſt*, the *Collar-Bone* and its inſertion, the disjointing of which renders the arm uſeleſs, 8. 393, *&c.*

The *Spinal Marrow* expreſt by the vein that runs along the chine, a wound there mortal, 13. 692 —— 20. 559——

The *Elbow*, its tendons and ligaments, 20. 554.

Blood, a great effuſion of it, by cutting off the arm, the cauſe of immediate death, 5. 105——

The *Heart* and its fibres, 16. 590.

The force of the muſcle of the heart, 13. 554.

A wound in the *Bladder* by

piercing the *Iſchiatic* joint, mortal, 13. 813.
The inſertion of the thigh-bone, and its ligaments deſcrib'd, 5. 375.
The wounds of the *Abdomen* mortal, and exceſſively painful, 13. 718.
The tendons of the *Ankle*, 4. 597.
Chirurgery.] Extraction of darts, 4. 228.
Sucking the blood from the wound, 4. 250.
Infuſion of balms into wounds, 4. 250. 5. 1111.
Waſhing the wound with warm water, and the uſe of lenitives, 11. 965.
Stanching the blood by the bitter root, 11. 983.
Ligatures of wool, 13. 752.
Uſe of baths for wounded Men, 14. 10.
Sprinkling water to recover from fainting, 14. 509.
Pharmacy and *Dieteticks.*
The uſe of wine forbidden, 6. 330.
Cordial potion of *Neſtor*, 11. 782, *&c.*
Infection, ſeizing firſt on Animals, then Men, 1. 70. Nine days the criſis of diſeaſes, 1. 71. Fevers and plagues from the dog-ſtar, 5. 1058——19. 412——22. 41.

PAINTING, SCULPTURE, *&c.*

See the whole Shield of Achilles, *and the Notes, on* Lib. 18.

The CHARACTERS. *Homer* diſtinguiſhes the character in the figures of Gods ſuperior to thoſe of Men, 18. 602.
Characters of Majeſty.] The Majeſty of *Jupiter*, from whence *Phidias* copied his ſtatue, 1. 683. Of *Mars* and *Neptune*, 2. 569.
The Majeſty of a Prince, in the figure of *Agamemnon*, 2. 564, *&c.* Of a wiſe Man, in *Ulyſſes*'s aſpect, 3. 280. Of an old Man, in *Neſtor* and *Priam*, 1. 330——24. 600. Of a young Hero, in *Achilles*, 19. 390, *&c.* All variouſly characterized by *Homer.*
Characters of Beauty] *Alluring* beauty in the Goddeſs *Venus*, 14. 250. *Majeſtic* beauty in *Juno*, 14. 216. Beauty of a *Woman* in *Helen*, 3. 205. Beauty of a *young Man*, in *Paris*, 3. 26. *Euphorbus* 17. 53. *&c.* Beauty of a *fine Infant*, in *Aſtyanax*, 6. 497.
Beauties of the parts of the body.] Largeneſs and Majeſty of the eyes, in *Juno*'s. Blackneſs, in thoſe of *Chryſeis*. Blue, in *Minerva*'s *&c.* Eyebrows, black, graceful, 1. 683. The beauty of the cheeks, and the fairneſs of hair, in the epithets of *Helen.* Whiteneſs of the arms in thoſe of *Juno.* Fingers rather red than pale, in the epithet of *Roſie-finger'd* to *Aurora.* Whiteneſs of the feet in that of *Silverfooted* to *Thetis*, &c. Colour of the skin to be painted differently according to the condition of the perſonages, applyed to the whiteneſs of the

the thigh of *Menelaus*, 4. 175.
Character of Deformity, the oppoſites to beauty in the ſeveral parts, conſider'd in the figure of *Therſites*, 2. 263, *&c.*

For Pictures of particular things, ſee the Article Images *in the* Poetical INDEX.

Hiſtory, Landſcape-Painting, Animals, &c. In the Buckler of *Achilles*, *l.* 18. at large.
The deſign of a goblet in *Sculpture*, 11. 775.
Sculpture of a corſlet, 11. 33, *&c.* Of a bowl, 23. Horſes carv'd on monuments, 17. 495.
Enameling, and *In-laying*, in the buckler of *Achilles*, 18. 635. 655. and breaſt-plate of *Agamemnon*, 11. 35.
Tapeſtry, or weaving Hiſtories, flowers, *&c.* 3. 171.——6. 580.——22. 569——
Embroidery of garments, 6. 360.

POETRY.

See the entire Index.

THEOLOGY.

A view of Homer's THEOLOGY.

JUPITER, *or the* SUPREME BEING.

Superior to all powers of Heaven, 7. 244. 8. 10. *&c.* Enjoying himſelf in the contemplation of his glory and power, 11. 107. Self-ſufficient, and above all ſecond cauſes, or inferior Deities, 1. 647. The other Deities reſort to him as their ſovereign appeal, 5. 1065---21. 590. His will is fate, 8. 10. His ſole will the cauſe of all humane events, 1. 8. His will takes certain and inſtant effect, 1. 685. His will immutable and always juſt, 1. 730. All-ſeeing, 8. 65.——2. 4—— Supreme above all, and ſole ſufficient, 11. 107. The ſole governor and fate of all things, 2, 147——16. 845. Diſpoſer of all the glories and ſucceſs of Men, 17. 198. Foreſeeing all things, 71. 228. The giver of victory, 7. 118. Diſpoſer of all human affairs, 9. 32. His leaſt regard, or thought reſtores mankind, 15. 274. or turns the fate of armies, 17. 675. Diſpenſer of all the good and evil that befalls Mankind, 24. 663. His favour ſuperior to all human means, 9. 152. His counſels unſearchable, 1. 705. *Themis* or *Juſtice* is his meſſenger, 20. 5. God proſpers thoſe who worſhip him, 1. 290. Conſtantly puniſhes the wicked, tho' late, 4. 194. The avenger of injuſtice, 4. 202. Nothing ſo terrible as his wrath, 5. 227. His divine juſtice ſometimes puniſhes whole Nations by general calamities, 16. 468. Children puniſhed for the ſins

ſins of their parents, 11. 166. and 16. 393.

The Inferior DEITIES.

Have different offices under God: Some preſide over Elements, 18. 46——23. 240.

Some over cities and countrys, 4. 75——

Some over woods, ſprings, *&c.* 20. 12.

They have a ſubordinate power over one another. Inferior Deities or Angels ſubject to pain, impriſonment 5. 475. 1090. Threatned by *Jupiter* to be caſt into *Tartarus*, 8. 15. Are ſuppoſed to converſe in a language different from that of mortals, 2. 985—— Subſiſt not by material food, 5. 4. Compaſſionate mankind, 8. 24——24. 412. Able to aſſiſt mortals at any diſtance, 16. 633. Regard and take care of thoſe who ſerve them, even to their remains after death, 24. 520. No reſiſting heavenly powers, 5. 495. The meanneſs and vileneſs of all earthly creatures in compariſon of the divine natures, 5. 535.

Prayer recommended on all enterprizes, *throughout the Poem.*

Prayers intercede at the throne of Heaven, 9. 624.

Opinions of the ancients concerning *Hell*, the place of puniſhment for the wicked after death, 8. 15——19. 271——

Opinions of the ancients concerning the ſtate of ſeparate *Spirits*, 23. 89. *&c.* 220, *&c.*

2 AP 57